MARVEL MAGAZINES

DOCTOR WHO MAGAZINE™

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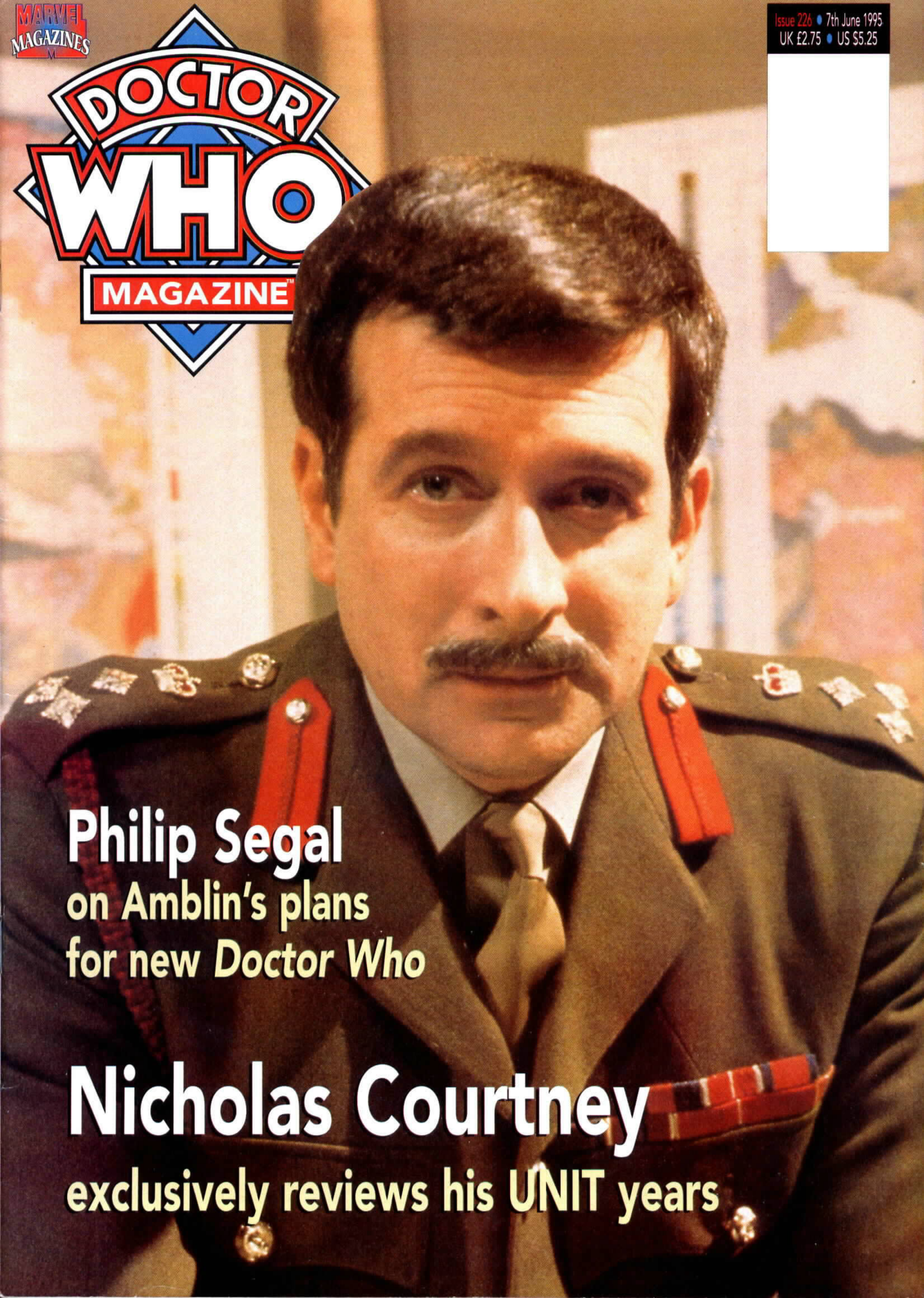
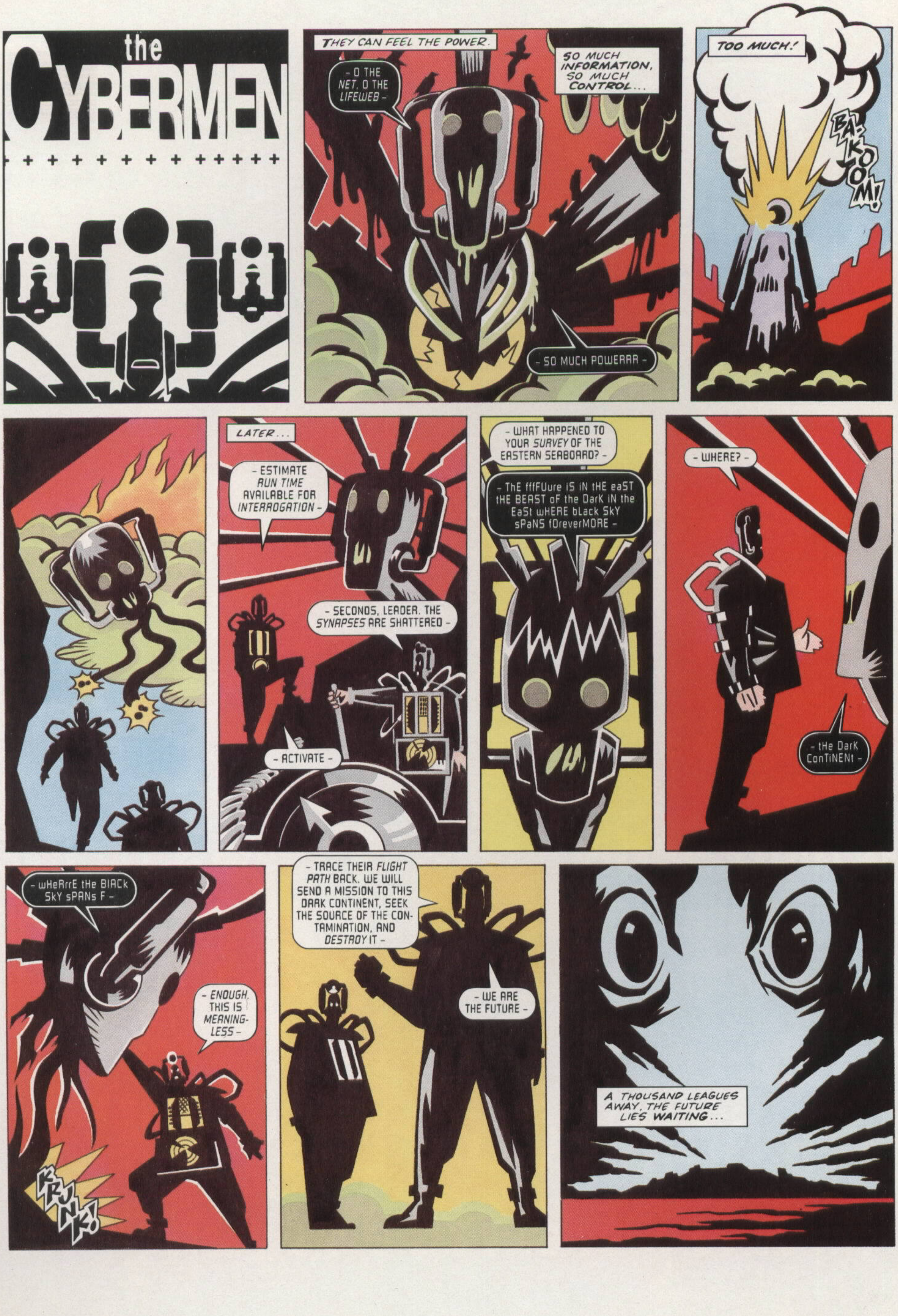


Philip Segal
on Amblin's plans
for new *Doctor Who*

Nicholas Courtney
exclusively reviews his UNIT years


the CYBERMEN
THEY CAN FEEL THE POWER.
– O THE NET, O THE LIFEWEB –
SO MUCH INFORMATION, SO MUCH CONTROL...
– SO MUCH POWERRR –
TOO MUCH!
BA-KOOM!
LATER...
– ESTIMATE RUN TIME AVAILABLE FOR INTERROGATION –
– SECONDS, LEADER. THE SYNAPSES ARE SHATTERED –
– ACTIVATE –
– WHAT HAPPENED TO YOUR SURVEY OF THE EASTERN SEABOARD? –
– ThE fffFUure iS iN tHE eaST tHE BEAST oF the DarK iN the EaSt wHERE black SkY sPaNS fOreverMORE –
– WHERE? –
– tHe DarK ConTiNENt –
– wHeArrE tHe BlAck SkY sPANs F –
– ENOUGH. THIS IS MEANINGLESS –
KRJNK!
– TRACE THEIR FLIGHT PATH BACK. WE WILL SEND A MISSION TO THIS DARK CONTINENT, SEEK THE SOURCE OF THE CONTAMINATION, AND DESTROY IT –
– WE ARE THE FUTURE –
A THOUSAND LEAGUES AWAY, THE FUTURE LIES WAITING...

I've finally got around to reading *Fever Pitch* by Nick Hornby. The book tells the story of the author's life; a life entirely dominated by his love of the Arsenal football team. However, it is not simply a book about football. It is about being a fan, about absolute devotion. As a *Doctor Who* fan, I found a lot in *Fever Pitch* to identify with. Football fans compile lists of their favourite players and games, they study players' styles and performances. They endure some dismally dull Saturday afternoons because they have faith in the team they love; they *know* that things will be better next week. Compare the position of a *Doctor Who* producer to that of a team manager. The manager has his every decision analysed. He is loved by the fans after the team has a successful showing on a Saturday afternoon but is reviled by those same fans after a misjudged substitution leads to disaster the week after. Everyone believes they can do the job better. Nick Hornby takes an unsympathetic look at what it means to be fan and considers how it has affected his life and the lives of his friends. He decides, quite rightly, that his love of Arsenal has been a positive thing for him; it has made him unique among his peers, it has heightened his critical and analytical skills and it has lifted him from the normal and the mundane.

So if you refused to join the scouts because their meetings were on a Saturday afternoon, if you thought about leaving home when a parent accidentally threw away your Weetabix cards, if you still try to introduce *Doctor Who* to a conversation where it doesn't really belong, trying to make some point about "dramatic structure" or "classic heroic mythology" or if you get a lump in your throat when you watch the final minutes of *The Hand of Fear*, then *Fever Pitch* is required reading.

Gary Gillatt

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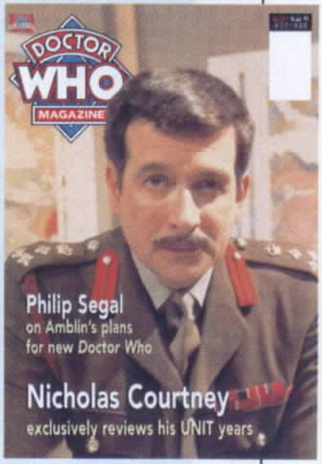
DOCTOR WHO MAGAZINE
Philip Segal on Amblin's plans for new Doctor Who
Nicholas Courtney exclusively reviews his UNIT years

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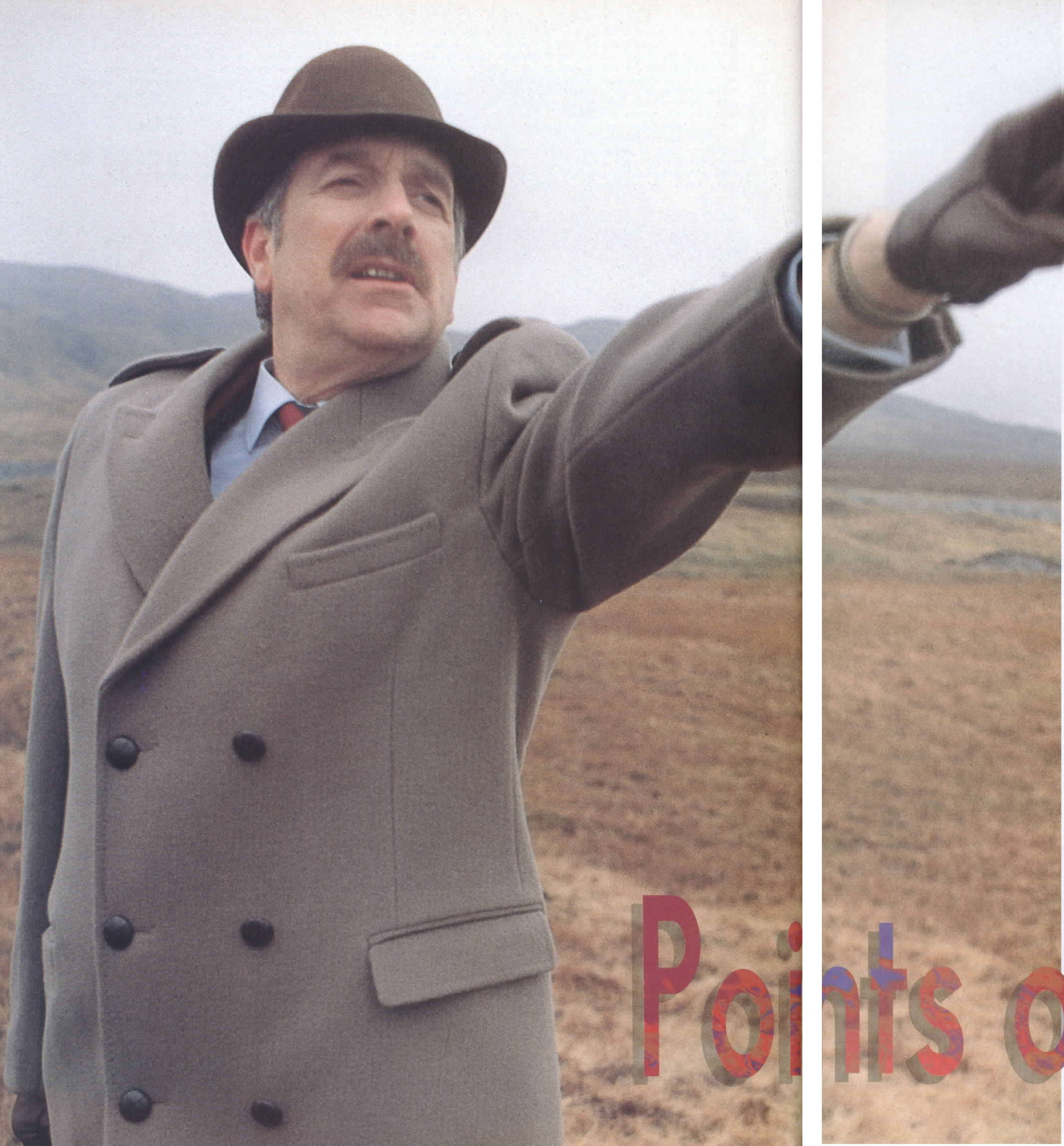


Points of Order

We sent Nicholas Briggs to see Nicholas Courtney, armed with a note pad, a tape recorder and a bag full of *Doctor Who* video cassettes. We hoped merely to jog his memory on the exploits of the Brigadier – we found ourselves with, perhaps, the ultimate interview . . .

How do you elicit something new from a splendid fellow who's been attending *Doctor Who* conventions ever since they were invented, constantly relating every detail of his memories? You can't create new facts, or devise anecdotes to rival the likes of 'The Eyepatch Story' . . . but you can sit Nick Courtney down in front of a television set, play him a mass of *Doctor Who* videos and see how he reacts. Here's a chance to enjoy the old Courtney charm and maybe get to know him a little better.

The BBC Video release of *The Invasion* is playing. It does, of course, begin with a piece to camera by Nick Courtney, circa 1993, explaining something of the Brigadier's origins and apologising for the story's missing episodes.

"That's me in that museum in Kensington, methinks. Yes! John Nathan-Turner asked me to come in and do a day's filming, and all I got was half an hour, because Tom Baker had taken all day before me. It didn't matter, because I actually did it in half an hour. I seem to have this ability to deliver in a fairly short amount of time.

"When I arrived, they were having their lunch break, so I met Tom in the pub. It was the first time I'd seen Tom in quite a long while. It was nice to meet him again. He was smashing. We chatted, and he wanted to know what I was doing. We talked about the stage show I'd just done, and he said that he would have liked to have done some stage work with me. He was very sweet, Tom. Then I went back with them and watched Tom do his stuff for *The Baker Years.* Then I leapt into the hotseat, as it were. They hadn't sent me the script in advance, so God bless autocue. I just sailed through and wrapped at 5.30."

Suddenly I realise I've wound the tape too far. I picture-search backwards. "Ah yes, that's me driving a car backwards," he jokes, "I'm rather good at that. Jon Pertwee always said I was much better at driving them backwards than forwards."

We are about to arrive at Nick's first scene in *The Invasion.* The car is now driving forwards, towards the Hercules aircraft. "Yes, here we are, this very military, martial, jolly Douglas Camfield music . . .

"And there's one of those awful false moustaches I used to wear. The public were very tolerant of those moustaches."

I put it to him that a number of actors who had featured in *Doctor Who* look back on the episodes with astonishment, almost feeling as though they're watching someone else playing the part. For Nick, it's very different.

"No. I do remember doing it. I remember the rehearsals particularly. No, no, no. I'm afraid you can't get away from that somewhat distinctive voice. That hasn't changed that much. My figure has, as you know," he grins, patting his tummy, "as everyone knows. So's my hair!

"Oh look, Sally Faulkner, who wore the mini-skirts. And lovely Wendy Padbury . . .

"Anyway," says Nick, dragging himself back to the subject in hand. "I suppose it's the conventions that I've done which have familiarised me with the old episodes. Yes indeed, it was a big gap between 1975 and 1982, when I was on tour and totally away from the show, but conventions started in '78, if I remember rightly. From 1982 onwards there were conventions everywhere, both here and America. So I was doing them all the time and seeing the old episodes all the time. As you know, I did thirteen or fourteen in one year in America — which was very good, because there wasn't any work over here! They paid me handsome fees to go over there."

Back to *The Invasion* . . .

"Yes, I was expecting to do another one after *The Web of Fear* because Douglas Camfield and Peter Bryant asked if I was interested in doing a two-year contract for the BBC. It wasn't directly after *The Web of Fear* but they decided fairly soon that they wanted to do a 'dummy-run' of the whole UNIT idea, to see if it worked for when Jon Pertwee took over.

"Douglas Camfield was very pro-me. He was very much the kind of director who had particular actors he liked to work with. You see them pop up again and again. And, of course, he was such an 'army man'. That's why he liked the idea of UNIT.

"As for casting me, he was convinced, before I told him that I had only been a private during the days of National Service, that I had been one of those officers born with a silver spoon in my mouth. Apparently I gave the impression of having been an officer with a substantial private income. It's peculiar that he homed in on me giving off those particular vibes, because I'd played so many different kinds of parts before. Little did I know that the military was going to stamp itself on my career as much as it has. Even before that, I'd played a French Army officer in a Peter Sellers film, *Soft Beds, Hard Battles.*

"Now, I'd like to play other kinds of parts. It would be wonderful to play a villain." he points at Kevin Stoney (as Tobias Vaughan) on the

Right: Nicholas Courtney, Jon Pertwee and Caroline John appear for the press during the production of *Doctor Who and the Silurians.*

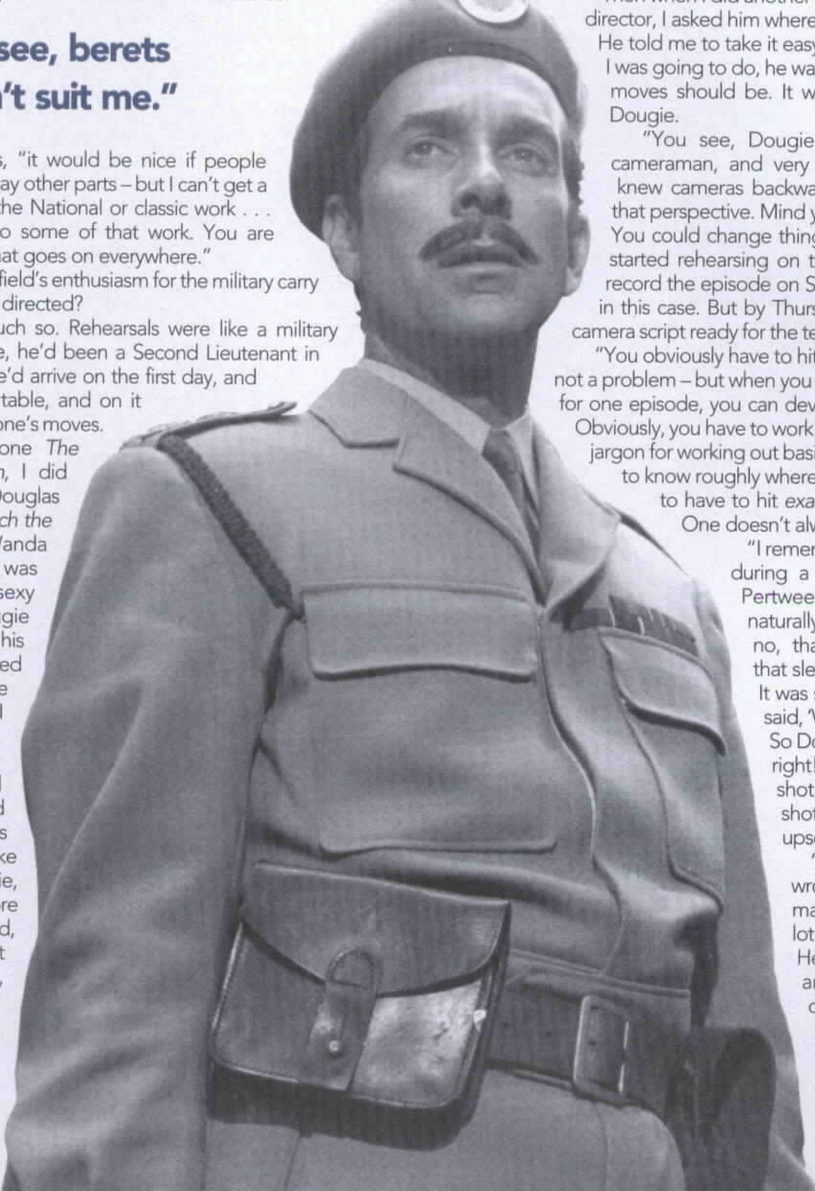
Below: Nicholas Courtney as the Brigadier in *The Invasion.*

Far right, top: The Doctor (Patrick Troughton) and Jamie (Frazer Hines) on the run in *The Invasion.*

Far right, below: The Brigadier and Captain Munro (John Breslin) compare notes in *Spearhead from Space.* Photos © BBC Video

screen. "Wonderful. I'd played a few villains before I was in *Doctor Who.* They are such smashing parts to play. You know, we all have ups and downs and irritations in our lives. We've built up mini-aggressions, and we would like to be nasty to someone, but it isn't in our nature. That's what's so satisfying about playing a villain, you can get rid of all that nastiness. It's also about power. For an actor, it's a lovely power to be able to sway an audience to laughter or tears – and being a villain gives you that control over an audience.

"You see, berets don't suit me."



"Yes," he reflects, "it would be nice if people could think I could play other parts – but I can't get a look-in at the RSC, the National or classic work . . . and I'm dying to do some of that work. You are pigeon-holed, but that goes on everywhere."

Did Douglas Camfield's enthusiasm for the military carry over into the way he directed?

"Oh yes, very much so. Rehearsals were like a military operation. Of course, he'd been a Second Lieutenant in the army himself. We'd arrive on the first day, and he'd have this little table, and on it he'd arranged everyone's moves. In fact, after I'd done *The Daleks' Master Plan,* I did another thing with Douglas Camfield called *Watch the Birdies,* with Wanda Ventham, and I was playing a rather sexy photographer. Dougie had planned out all his moves and if we moved an inch away . . . There was no flexibility! I found that difficult, so much so that, after the camera rehearsal the producer said to him, 'Nicholas Courtney is moving like a zombie.' So Dougie, bless his heart, before the transmission said, 'Look, I haven't got time to talk to you, but the producer thinks you're totally unreal'. Well, that's not what you say to an actor just before transmission when he's doing his first lead on television. But I only dried [actors' jargon for forgetting lines] once – but I was very upset. I drove home that night and tears were running down my face. Later, Dougie came round to my house and I asked him never to do that to me again. He said that it wasn't him as such, and that I had to get used to unpleasant or sadistic producers.'

"Then when I did another television job for another director, I asked him where he wanted me to stand. He told me to take it easy, he wanted to see what I was going to do, he wanted to see how I felt my moves should be. It was totally different from Dougie.

"You see, Dougie had started off as a cameraman, and very good he was too. He knew cameras backwards, so he started from that perspective. Mind you, he *could* be flexible. You could change things before Thursday! We started rehearsing on the Monday, and would record the episode on Saturday – at Lime Grove in this case. But by Thursday he had to have his camera script ready for the technical boys to come in.

"You obviously have to hit marks in filming – that's not a problem – but when you have five day's rehearsal for one episode, you can develop your performance. Obviously, you have to work out the blocking [actors' jargon for working out basic character movements] to know roughly where you're going to be, but to have to hit *exact* marks right from Day One doesn't always work out.

"I remember one day on *Inferno* during a camera rehearsal, Jon Pertwee did something very naturally. Dougie said, 'No, no, no, that's no good, because that sleeve must be exactly . . .' It was something minimal. Jon said, 'Well look, I can't do that.' So Dougie replied, 'No, it's all right! I'll change the whole shot! I'll change the whole shot!' He used to get very upset like that.

"But don't get me wrong, he was a dear, dear man, Dougie, and I owe a lot of *Doctor Who* to him. He was a very kind man and a damn good director. Certainly, his *Doctor Who* stories stand up so well. I mean *Inferno* is a rattling

Previous spread: Nicholas Courtney on location for *The Five Doctors.* Photo © BBC Video good story, and it goes at such a good pace, you know? It doesn't hang about.

"I always used to get nervous during the producer's run, isn't it funny? We'd have the technical boys in during the morning, then the producer's run in the afternoon, with the script editor there too. Although it was very unlikely any of us would ever get sacked or anything like that, I got far more nervous when the producer came in to watch than I did on the transmission. You've been working all week with the other actors and the director, and you think, 'Gosh, supposing something goes wrong, or the producer doesn't like it . . .'

"For example, there was an awful thing with the Tom Baker story, *Terror of the Zygons*, which Dougie directed. Now, after a producer's run, the producer and director go away, and the actors are sent off for tea or something. Then the producer tells the director what he thinks. Now Dougie would repeat to the actor exactly what the producer had said to him, *verbatim*. He didn't have this element of, 'Now how can I put over to the actor what the producer wants?' He had this blinding honesty – which was a rare quality and a very good one. So anyway, all the producer's notes were for Tom – and he'd had the part for a year! It was awful, and Tom, naturally, was a bit upset by this. He turned round to me and said, 'What do you think, *Mister?*' I thought, 'Well, Tom, don't get at me!' Lis Sladen was very good, she said, 'You were very cool, Nick.' So anyway, Dougie wasn't a diplomat. He was fiercely honest."

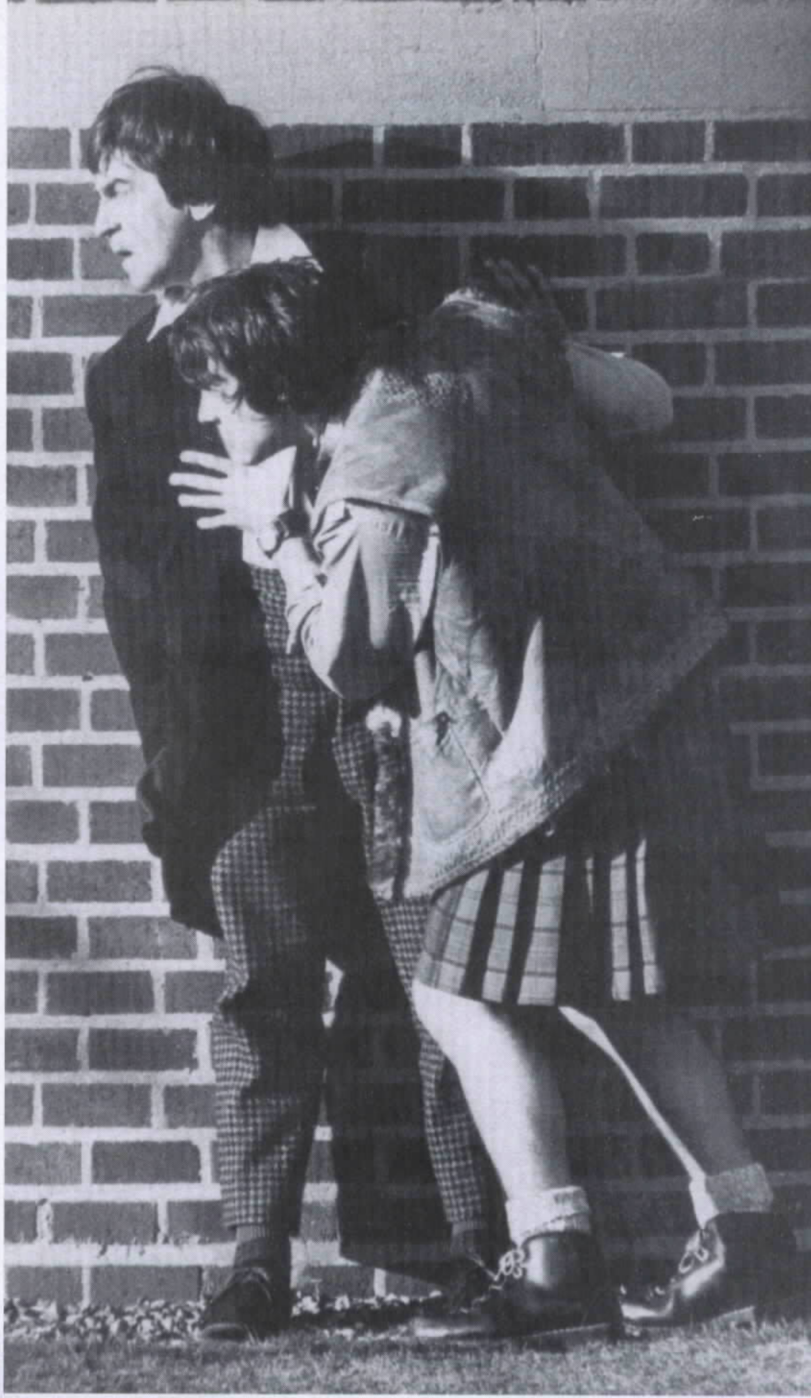
"I know what suits me. I like a peak cap on me head and a woolly pully if necessary."

The Invasion is still playing, and Nick catches sight of Patrick Troughton on the screen. He smiles. "Pat had this terrific enthusiasm and humour and wit and warmth. I remember before each episode he had this exercise to get the vocal chords going. He used to say, in a booming voice, 'I have grave news, my lord!' Of course, most people know Jon Pertwee used to say, 'Harry Roy!' That was also rather good for the voice."

Time for the next tape. Nick catches sight of the video box.

"Very popular, *Spearhead from Space*," he muses. "I get these cheques from the videos and from America. It still sells well, and it's one of the early ones."

I've fast-forwarded to the Brig's first scene. Nick catches sight of himself. "I hated that uniform. Loathed it. It wasn't uncomfortable, but I just felt very foolish in it. I mean, look at my backside . . . It's ridiculous! That was Bobi Bartlett's costume design – and she wasn't actually wrong," he says, trying to be diplomatic. "United Nations soldiers would be dressed differently. Anyway, I certainly loathed the beret, I could never get it right. Derrick Sherwin made me feel even more insecure than I might have done by saying that I never put it on right. So after the first year, Barry let me change the costume. I suppose, strictly speaking, it might not have been as correct as the original one, but vanity, vanity . . . always vanity. And I know what suits me. I like a peak cap on me head and a woolly pully if necessary. Something about that makes you feel a bit more butch!" He laughs. "I don't think I looked very butch in that first uniform!"



The scene we've been watching features Caroline John as Liz Shaw. "I've met her at conventions since *Doctor Who*," observes Nick. "That was different, because we were much more relaxed. I think she does take her work very seriously, which is very good – and she did take it very seriously at the time. There's no doubt about that."

Nick takes a particular interest in his first scene with Jon Pertwee. "Oh yes," he says, watching intently. "Here it is. The Brigadier's quite appalled to see it's not Patrick Troughton."

As the scene continues, Nick watches with growing interest. He only breaks the silence once to utter one of the Doctor's lines before Jon Pertwee says it. Nick chuckles and carries on watching. It occurs to me that the rest of this interview might consist of Nick Courtney just sitting, enjoying watching *Doctor Who*.

"You see, berets don't suit me," he insists.

Above: Nicholas Courtney clowns around on location for *Terror of the Autons*. Photo © BBC Video

"I was very nervous during *Spearhead from Space*," he reflects. "Jon Pertwee and I didn't get on immediately. Later on, we got on like a house on fire. But I wasn't a terribly happy boy, although I don't think it came over on screen.

"I'd played the Brig before, but it was Jon's first time as the Doctor. And Jon had certain ideas about certain scenes we had, and we didn't immediately see eye-to-eye. I don't know who was right and who was wrong . . . it doesn't really matter now. But I felt I had to stand my ground, because I'd established the Brigadier already."

Nick grimaces, searching for the memory. This is not a convention panel anecdote. "You see," he begins, "Jon was right. Jon was so often right about so many things. For example, I had a pair of boots, and he would say that the Brigadier wouldn't wear that type of boot. But with the disagreements about scenes, I think I was probably wrong. I think I was on the defensive, because I wondered why he wasn't letting me get on with what I want to do.

"Jon said 'Well look, I can't do that.' So Dougie replied "No, it's all right! I'll change the whole shot! I'll change the whole shot!"

"The fact is, he may have been right when he said the Brig wouldn't wear that or he wouldn't do this. He often was right. A lot of costume people didn't always get on with Jon, because he would interfere – but it was because he cared about the show so much. But sometimes that sort of thing could cause demarcation disputes, with people saying, 'Well why don't they get on with their job and let me do costume?' But Jon wanted everything to be right, and sometimes that means you tread on corns."

As I ask Nick to sum up his feelings about *Spearhead from Space*, I'm not aware that I'm opening something of a can of worms. "Although it's a very good story, I don't think it was my happiest because I didn't entirely have empathy with the director, Derek Martinus. Subsequently, it was extraordinary, he employed me years later doing a film for the Post Office. After we'd done it, he rang me up and told me it was all wrong. He wanted me to re-voice the whole thing, but I couldn't, because I had another job. I don't think it was anyone's fault, but let's put it this way . . . my time working with Derek has never been productive.

"He wasn't an unpleasant man at all, but I didn't find him that easy to work with. I remember very well that our last day's filming was at the cottage. When we got to our last bit of filming, I suddenly relaxed. Maybe the scene was easier, or something in me was easier. Often it's very sad on the last day of filming, because it's all over – but I was very glad that it was all over, because I'd *got through* all of it. I remember feeling terrific relief. Why? I don't know. I think I'd been nervous, you know. I think I was on a bit of a downer at the time, which may have contributed to that feeling. But looking at the story now; for example, seeing some of the scenes with Caroline, sitting at the desk, I think, 'Yeah, that's okay, that's all right.' It was a good script by

Above:
The Brigadier and Liz Shaw (Caroline John) arrive at the Ashbridge Cottage Hospital to examine the newly regenerated Doctor in *Spearhead from Space.*

Robert Holmes, one of the best. Obviously you look to see what you did wrong, but on the whole I don't see too many things I did wrong – except the false moustache, which never looked right."

Trying to be helpful, I point out that this was hardly his fault. Nick, however, is intent on blaming himself. "Well, no, it was me," he insists. "I decided I couldn't grow a proper, military moustache. Jon Pertwee said to me, 'You must grow your own, Brig!' so it wouldn't fall off during filming. And of course they did vary the moustaches enormously. But you always think there are things which could have been done better."

Despite Nick's obvious liking for *Spearhead from Space* as a piece of television, he clearly associates negative thoughts with his time working on it. "I felt rather lonely," he says suddenly. "Yes . . . I can't remember ever having felt that on any other *Doctor Who* story, but *I just felt lonely.* We were away from London, staying in a hotel, but I didn't chum-up with anyone particularly. It's curious, because on *The Web of Fear* and *The Invasion* I had chummed-up with everyone. Of course, we were home-based in London, maybe that made the difference."

I press 'play' at a random point in Episode One of *Doctor Who and the Silurians.* Nick sits up in his chair.

"Oh yes, I was much more comfortable in this one. I'd arrived. Oh look, there's Peter Miles! I got on with Tim Combe, the director, rather well I think. He was a shortish chap who used to run round and do a lot of acting behind the camera. He would be sort of acting your part as you were trying to do it yourself, if you know what I mean. It was a little disconcerting, but you soon got used to that. You had to switch off from it, because I for one couldn't imitate his face! I think he had been an actor. But he *was* quite short."

It's a point that Nick seems keen to emphasise. I suggest that we might rate *Doctor Who* directors purely on the basis of their height. Nick laughs. "Well, he was much shorter than Douglas Camfield. Tim didn't have it all mapped out in rehearsal like Dougie.

"We rehearsed in Tooting Bec. There was no canteen for lunch, so I suggested we should go to the pub. Jon said, 'You like pubs, don't you, Brig?' I said, 'Yes, I do.' He said, 'You've got a drinking problem, haven't you?' I wish I'd had the wit to say, 'No, Jon, I haven't got a problem. I just enjoy it.' I was a bit taken aback by this. I've never really known what a drinking problem is. I don't find it a problem – except I've put on weight. I've inherited my father's enormously strong head for drink.

"Anyway, *The Silurians* was a seven-parter. A huge script, but it wasn't at all daunting, because you had seven weeks in which to do it."

He glances at the screen again. "Ah, there's that lovely Fulton Mackay. He was a delightful man. There was Norman Jones too, who I got on well with immediately.

"Dave Carter! Yes, I remember him. He was one of the Silurians inside the skin. He played the older one. He was a lovely guy. He did quite a few *Doctor Who* stories in the monster skin, and was one of the best. God, he worked hard inside that skin. We used to have the odd drink together.

"It was a good story. I still think the Brigadier had to act according to his training. There was this menace to the world, the Silurians, and he had to blow them all up. Of course, the Doctor, quite rightly, was appalled that he'd done that. But I don't think the Brigadier had any option as a military man. I love that sort of moral dilemma in a story. *Doctor Who* has always been ahead of its time. I mean, look at *The Green Death.* That was long before you'd heard any politician talk about ecology in this country. *Doctor Who* was there early. It was a lot to do with Barry Letts and Terrance Dicks, and *The Silurians* was really Barry's first.

"Oh yes! I remember," then he leans over, confidentially. Is some terrible secret about to emerge? "While we were rehearsing, a certain thing happened. It was the month of December. I said to Jon one day, 'Er, Jon, I feel a bit strange today.' He asked me why and I replied, 'Because I'm forty.' So Jon went over to one of those tressle tables you have in rehearsal rooms and carved 'Brig is forty today' on it.

"*Now,* I can remember my sixtieth birthday *reasonably* well. Hey ho!"

Sixty-plus and still going strong.◆

Next issue: Nick sits back to enjoy more of his Doctor Who appearances, and share his memories of their production with us.

Left:
The Brigadier and the Doctor (Tom Baker) investigate Forgill castle with Sarah Jane Smith (Elisabeth Sladen) in *Terror of the Zygons.*
Photos © BBC Video

Vox Pops

The BBC's Audience Research Department provided public opinion reports on *Doctor Who* from 1963 to 1989. The contents of the documents they delivered during that time has, however, remained a mystery. In the first part of this new series, Marcus Hearn discovers the important questions of the day. For instance, why didn't the Xerons have girlfriends?

Above right: The time travellers encounter ritual sacrifice in *The Aztecs.* Photo © BBC Video

Programmes can live or die by their audience research reports. The BBC's confidential internal documents inform some of the most important decisions taken in this country's broadcasting, and no programme is above their judgement. The vital role of providing producers, programme planners and management with objective opinion, away from the opinionated press and free from the vagaries of television ratings, has often been theirs alone. The archive reports tell the true story of the public's perception of *Doctor Who*, and remain perhaps our most reliable documentation of how the man on the street saw its development.

Audience research reports present a balance of numbers and notes, statistics and opinion. The first half of each report is taken up with information such as the programme's title, its designer, producer, director and exact transmission time. The audience size, a percentage of the overall viewing public for all available channels, is derived from a specific survey and the audience reaction index calculated. Whereas *Doctor Who*'s ratings and reaction indexes have been well documented in the past, relatively little is known about the information that occupies the remainder of the Audience research report – the opinions of the surveyed viewers.

Members of the public interviewed by the BBC have always been encouraged to be frank about what they have been asked to watch, and those filling in survey forms on 23rd November 1963 were no exception: "What claptrap!" exclaimed one viewer upon viewing *An Unearthly Child*, the opening episode of *100,000 BC.* A retired naval officer returned a rather more generous appraisal: "Tonight's new serial seemed to be a cross between Wells' Time Machine and a space-age Old Curiosity Shop, with a touch of Mack Sennett comedy. It was in the grand style of the old pre-talkie films to see a dear old Police Box hurtled through space and landing on Mars or somewhere. I almost expected to see a batch of Keystone Cops emerge on to the Martian landscape. Anyway, it was all good, clean fun and I look forward to meeting the nice Doctor's planetary friends next Saturday, whether it be in the ninth or ninety-ninth century AD."

"Some viewers disliked the play," the report's anonymous author noted, "either because they had a blind spot for science-fiction of any kind or because they considered this a rather poor example, being altogether too far-fetched and ludicrous . . . Too childish for adults, it was at the same time occasionally felt to be unsuitable for children of a more timid disposition and, for one reason or another, proved something of a disappointment to a sizeable number of those reporting. Generally speaking though, viewers in the sample thought this a good start to a series which gave promise of being very entertaining . . ."

POLICE PUBLIC CALL BOX

Below: Barbara (Jacqueline Hill) and Ian (William Russell) observe the Doctor (William Hartnell) in *100,000 BC.* Photo © Barry Newbery

In summing up, the "journey through space" was singled out as being "particularly well done" and it was felt the series would "prove to be quite intriguing as it progressed." A prophetic, if perhaps half-hearted, verdict on the first *Doctor Who* episode.

Five serials down the line, in June 1964 the Audience Research Department commissioned their second report on the fledgling science-fiction series. *The Bride of Sacrifice*, the third episode of *The Aztecs*, came under scrutiny and was, at least in some quarters, found seriously wanting. "[I'm] afraid this series has gone on far too long," a local government officer complained. "The danger and escape therefrom fall into a never-varied pattern length and repetition – result, ennui." Incredibly, complaints about the young programme having outstayed its welcome jostled with the observation from a housewife that "I don't see why they should get a hostile reaction everywhere they go." The lady in question at least conceded that the serial's Mexican setting was "presumably historically correct." Several viewers were more concerned about the fact that the stone at the entrance to a secret Aztec tunnel "looked as if it were made of foam."

Right: Susan (Carole Ann Ford) and Ian cope with their reduced status in *Planet of Giants.* Photo © BBC

Interestingly, in light of the fact that the decision to abolish historical stories was some two years off, the report's author noted that "Further groups of viewers did not join in these criticisms relating to monotony, but simply said that they preferred the science fiction adventures of the passengers of Tardis and their wanderings in 'outer space' to those with a historical background, in which, according to some comment, the fanciful aspect of the series seemed to 'wear thin', lose its 'pith' and, according to 'a Student', become 'ludicrous' rather than interesting . . . a few youngsters, apparently, did not find the Mexican background as appealing as some of the earlier space-time encounters of Dr. Who and his young scientists."

Season Two's opener, *Planet of Giants*, was the next story subjected to the department's panel of viewers. The serial's eponymous first episode drew the following praise: "There can be no doubt that the sample at large welcomed the re-appearance of the Dr. Who series and were well satisfied by this, the first instalment of his new 'time and space' travel adventures. Of course the whole thing was all great nonsense, viewers would insist, but at the same time they had to admit that they quite enjoyed the adventures of Dr. Who and his companions of the 'Tardis', preposterous though they might be. And certainly the situation on this occasion, with the Doctor, Susan, Ian and Barbara reduced to Lilliputian proportions, offered ample opportunities for intriguing events, and thrills and excitements to come. True, just one or two declared they 'had no time' for this 'far-fetched' nonsense, but though some were inclined to react with a somewhat amused condescension, most were firm Dr. Who addicts and very pleased to embark on what promised to be yet another very exciting science fiction adventure."

There was additional praise for "the special effects and 'props' which, according to most . . . 'really made it look as if they were only inches high.'"

Monitoring of the series reached new levels of activity during the second season. *World's End*, the first episode of *The Dalek Invasion of Earth*, proved a frustrating experience for one panellist, however: "Well, the Daleks are back! For about fifteen seconds we saw one Dalek. All I had was 'Where are the Daleks?' from my young sons. Rather a let down after all the publicity. Nevertheless, no doubt, under pressure we will see more next week."

Above:
The "farcical" adventure of *The Romans* proved unpopular with most of the research audience.
Photo © Barry Newbery

The audience research report on *World's End* was the first to highlight the programme's potential unsuitability for children. "There were a few suggestions that part of today's adventure might prove rather alarming for the smaller fry – 'It was rather gruesome for young children to watch, with drowned and daggered bodies. Next week we hope for more Daleks and fewer bodies.'"

The report on *Inferno*, the climactic final episode of *The Romans*, echoed author Dennis Spooner's later admission that the story "didn't work as well as it might have done."

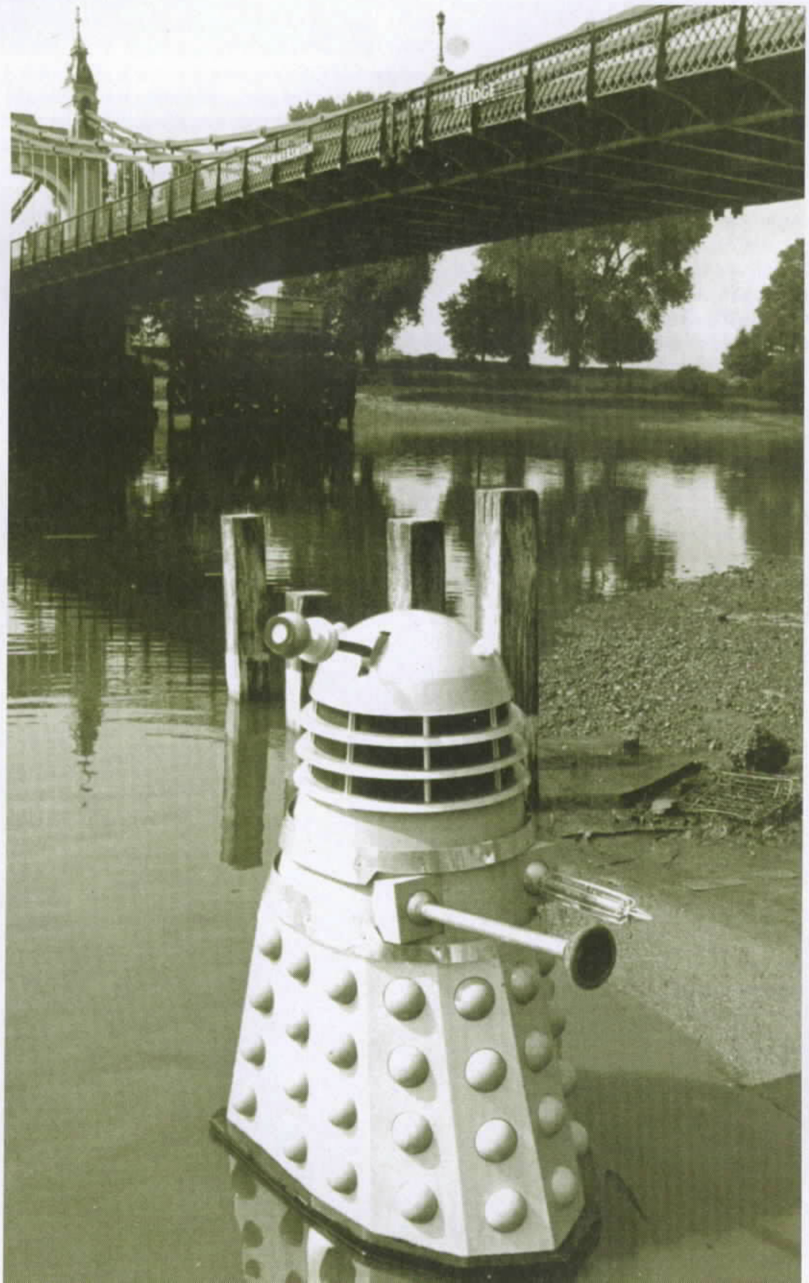
"This programme gets more and more bizarre; in fact it's so ridiculous it's a bore!!!" declared one irate viewer, who went on to claim that *Doctor Who* was "only suitable for morons."

According to the report, the conclusion of the Doctor's Roman adventure found the majority of the sampled audience in "Carping mood."

"It was evident that the sequence had often been a disappointment – some viewers alleged that, after a promising start, the story had steadily declined to a farcical and pathetic anticlimax, while others were 'not keen on Dr. Who going historical', preferring the 'futuristic' tales and the element of horror provided by weird creatures on 'non-existent planets' – a taste which some claimed was shared by their children. On the other hand there were complaints (though fewer) that there had been too much violence in this sequence, and that it was unsuitable for children. A fairly common criticism, however, was its lack of realism – everything, it was said, was 'transparently phoney.'"

Only a third of those surveyed expressed overall satisfaction with *The Romans*, some of the remainder being especially critical of the serial's production values. Their views were summarised in a shameful roll call of insults: "It had a 'home-made' air" claimed the report, "composed of 'cardboardy' scenery, 'ludicrous' fights, and a totally unconvincing representation of the burning of Rome."

In summing up, "these viewers were not



Left:
The brief appearance of a single Dalek in the opening episode of *The Dalek Invasion of Earth* caused some complaints.
Photo © BBC Video

Right: A historically interesting but particularly politically incorrect cartoon from *The Daily Mirror*, 1964. Picture © *Daily Mirror*

Below: A Zarbi from the "third rate kiddies' pantomime" that was *The Web Planet*. *Photo © BBC Video*

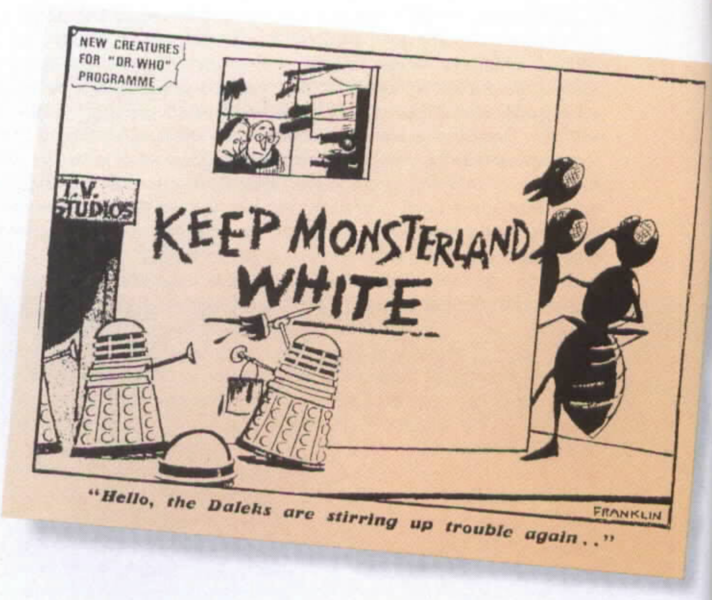
sorry that Dr. Who and his companions had come to the end of their sojourn in Rome, and were looking forward to 'pastures new' – which, judging by the trailer at the end of the programme, seemed very promising."

Six weeks later, the conclusion of the heavily-promoted *The Web Planet* came as something of a relief to a quantity surveyor asked about the last episode, *The Centre*: "Thank goodness this particular story is finished," he exclaimed in March 1965. "Silly instead of gripping" was another comment on perhaps the most heavily criticised serial thus far. It seemed the panning *The Web Planet* received in the press was, for once, indicative of public opinion. "It also appeared that many viewers had found this last set of adventures centring round the Web Planet something of a disappointment, less arresting and entertaining than the other Dr. Who stories they had seen, ridiculous to the point of being ludicrous," read the report, which went on to note that a library assistant had dismissed the episode as being "like a third-rate kiddies' pantomime." A housewife observed that "even the children were critical of the centipedes' costumes. They looked like something left over from a children's fancy dress party."

On the positive side, choreographer Rosyln de Winter was congratulated by a draughtsman on her management of the insect movements ("very difficult theatre") and another viewer claimed that "The Menoptra, Zarbies etc were most appealing." However, any consolation was dissipated by the confession that "I adore science fiction, so anything pleases me in this line."

"Quite a few of the sample, in criticising this particular episode, gave it as their opinion that Dr. Who as a series had deteriorated, lost its entertainment value and should be rested or 'scrapped'," condemned the report. "Plainly, ideas were running out."

The first episode of *The Space Museum* was the next port of call for the Audience Research Department. A docker voiced the opinions of the majority of those surveyed when he said, "We are now getting back to the real appeal of Dr. Who – the unknown and out of the ordinary." The historical high-jinks of *The Crusade* had clearly not impressed, and the report reiterated that "it seems that on the whole the Tardis's journeys into the future and into space held more fascination than those into the past."


NEW CREATURES FOR "DR. WHO" PROGRAMME
T.V. STUDIOS
KEEP MONSTERLAND WHITE
"Hello, the Daleks are stirring up trouble again . ."
FRANKLIN

Accusations of predictability were nevertheless levelled. One viewer believed he had the opening scene of every new story off pat: "the four emerge from the Tardis in a puzzled group, then one will scream or shout 'Look!' whereupon the two girls clutch each other." One housewife claimed she "could write almost all the script for a new series, eg 'Remember, we must all keep together', 'Hm, very, very, strange' and 'Wait a minute, I think I've got the answer!'"

This aside, criticisms were of an inconsequential nature. Especially amusing was one from a student who claimed that the Doctor's explanation as to how the TARDIS jumped a time track, thus 'arriving before itself', was rather weak. "I'm sure a scientist could find many flaws in it." Perhaps he considered that everything the show had presented thus far had been well within the bounds of contemporary scientific knowledge. The baffled viewers nevertheless returned a reaction index score well above the show's average for the time.

However, *The Final Phase*, the closing episode of *The Space Museum*, saw a short-changed audience fuming. "A very poor ending to what promised to be a better story," complained one viewer in an opinion indicative of that which influenced the reaction index in the opposite direction.

The report came down particularly hard on Glyn Jones. "A large proportion of the sample . . . remarked that this was not the first time that the plot had 'crumpled' in the final episode, as if, they suggested, the writer had suddenly lost interest and was in a hurry to get the Tardis and its occupants away on another adventure. Too many loose ends were tied up too hastily, they protested, and ideas were not fully

Comments on the acting abilities of the principal cast, and William Hartnell in particular, were always key elements in early audience research reports. Discussing *An Unearthly Child*, the report's author commented that "several viewers [added] that it was pleasant to see William Hartnell again in the somewhat unusual role (for him) of Dr. Who."

One viewer claimed that, in *The Dalek Invasion of Earth*, the cast "made the impossible (I hope) seem credible."

The Romans saw special praise for Derek Francis' Nero, while Hartnell's penchant for comedy saw him in good stead. The report's author described the audience as believing he had "outshone all the rest in the principal role." Elsewhere, the cast's performances in the story garnered such unflattering appraisals as "nothing to write home about" and, most damingly, "no worse than usual."

A perceived slip in the quality of Hartnell's performance was first highlighted in the report on the final episode of *The Space Museum*. "Apart from a few who gained the impression that William Hartnell was not always sure of his lines (or was it that Dr. Who was given too many 'um's', 'ah-h-h's' and 'er's' in the script?), most of the sample agreed that the four principals gave their usual competent performances."

The report on the final episode of *The Myth Makers* recorded the verdict that "William Hartnell overdid the 'dodderiness' of Dr. Who, and at least one viewer wondered why he spoke 'so loudly inside the Trojan Horse.'"

developed; for instance, 'a Student' raised several questions: 'The Daleks were a good idea but they seem to have inexplicably developed enormously from being confined to one city to being able to roam through time and space; and the museum ending itself seemed too pat: why were the Xerons all so young and where were their girlfriends? These points were never explained. '"

Elsewhere, the brief appearance of the Dalek (leading into the following week's serial *The Chase*) was unconditionally welcomed. "An excellent sign," enthused one viewer, "these robots seem to make this programme." The tin terrors couldn't, however, salvage the opinions of "a substantial minority" who apparently regarded *The Space Museum* as "a load of drivel." One viewer complained, "Just as one longs for Perry Mason to lose a case, so one has a faint hope that just for once the Doc and his companions will not escape the 'baddies'."

The reaction index took a further dip for *Temple of Secrets*, the first episode of *The Myth Makers*. Season Three of *Doctor Who* came under unprecedented scrutiny and this historical story had a rough ride. After the cliff-hanging excitement of *Mission to the Unknown*, the rather more sedate and comical events of the Trojan War left one viewer in particular especially resentful: "A complete let-down," he moaned. "I had been looking forward to the sequel of the previous week's excellent episode. The result – acute disappointment." Another viewer noted that "episodes lately [have been] very poor and do not even tie up with the previous weeks.'"

The now-expected criticisms of historical stories again appeared, alongside the similarly predictable complaint that the show was long overdue for cancellation. About a quarter of those surveyed claimed to be intrigued by the new serial, one of whom was grateful to be spared "weirdies from outer-space." The report's author noted that some comments had highlighted the welcome originality and humour.

The serial's closing episode, the improbably titled *Horse of Destruction*, brought a collective sigh of relief. Exceptions included a schoolboy who enthused that "these episodes appeal to me because of the Greek-Trojan War. The story is superb."

Unfortunately the consensus of opinion on the serial, and indeed all the historical stories reviewed so far, was succinctly verbalised by a mechanical engineer who said "potted classics and Dr. Who do not go together." Another viewer asked, "Why not just show a programme of the Trojan Wars without the complication of Dr. Who?" whereas an engineering lecturer felt the whole exercise had been "a daring bit of fiddling with history but surely as informative as it was entertaining." A particularly brave civil servant surmised that *The Myth Makers* was "not altogether in accord with the Iliad, perhaps, but certainly amusing. I prefer this type to the Daleks."

As *Doctor Who* approached its third year on the air the programme took a risk with an epic story designed to capitalise on its strongest assets. For the ensuing twelve weeks, the show would come under unprecedented official scrutiny and one particular civil servant would have to look elsewhere for his entertainment . . . ◆

NB: All inaccuracies in quoted passages are reproduced directly from the original reports.

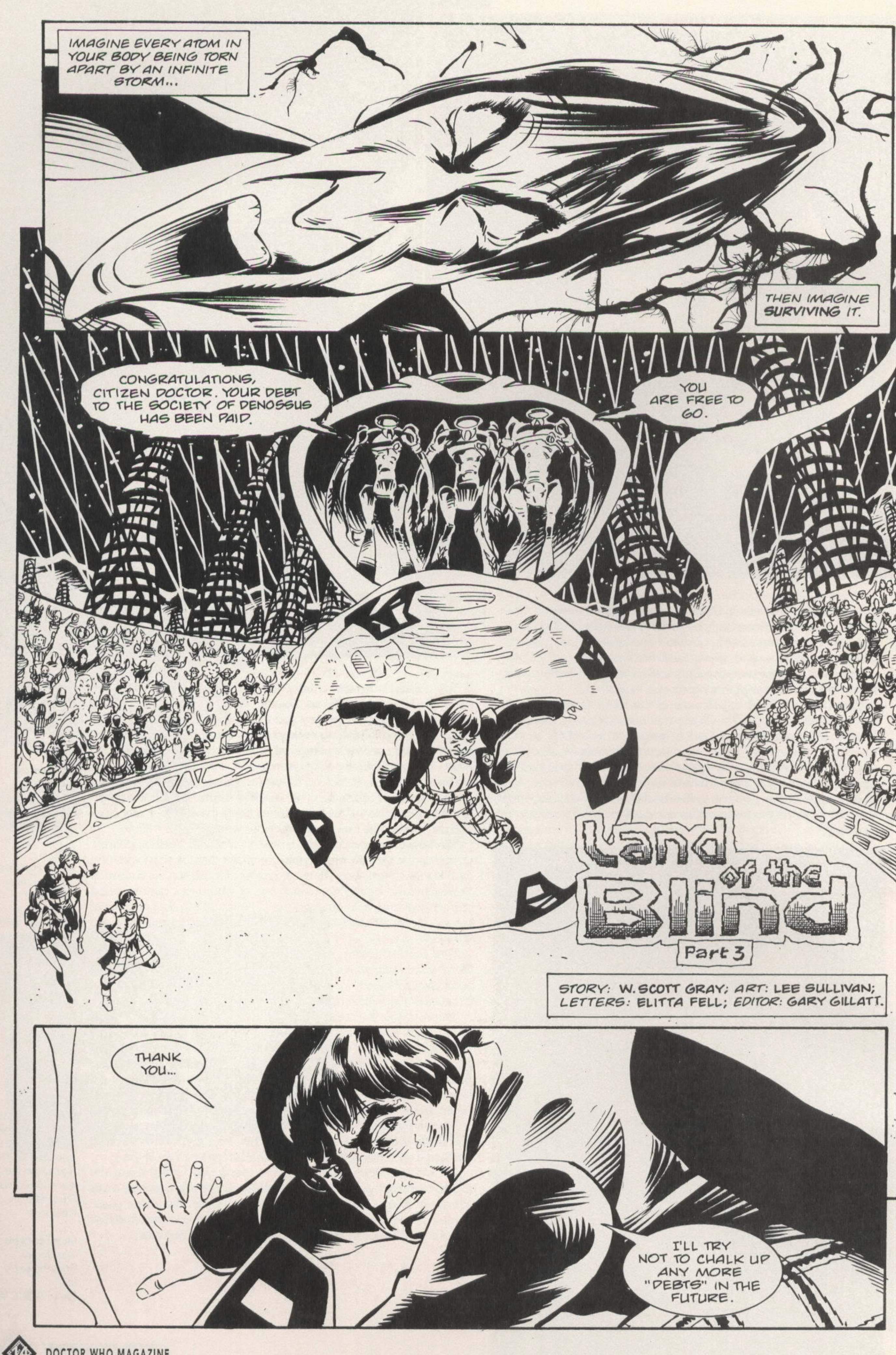
Above left: Lobos (Richard Shaw), one of the Moroks from *The Space Museum*.

Above right: The Doctor is interrogated by Lobos from the same story.

Left: The Doctor meets Odysseus (Ivor Salter) and Agamemnon (Francis de Wolff) in *The Myth Makers*. Photos © BBC

Inset far left: Susan, Ian, Barbara and Hur (Alethea Charlton) tend the wounded Za (Derek Newark) in the first story *100,000 BC*. Photo © Barry Newbery

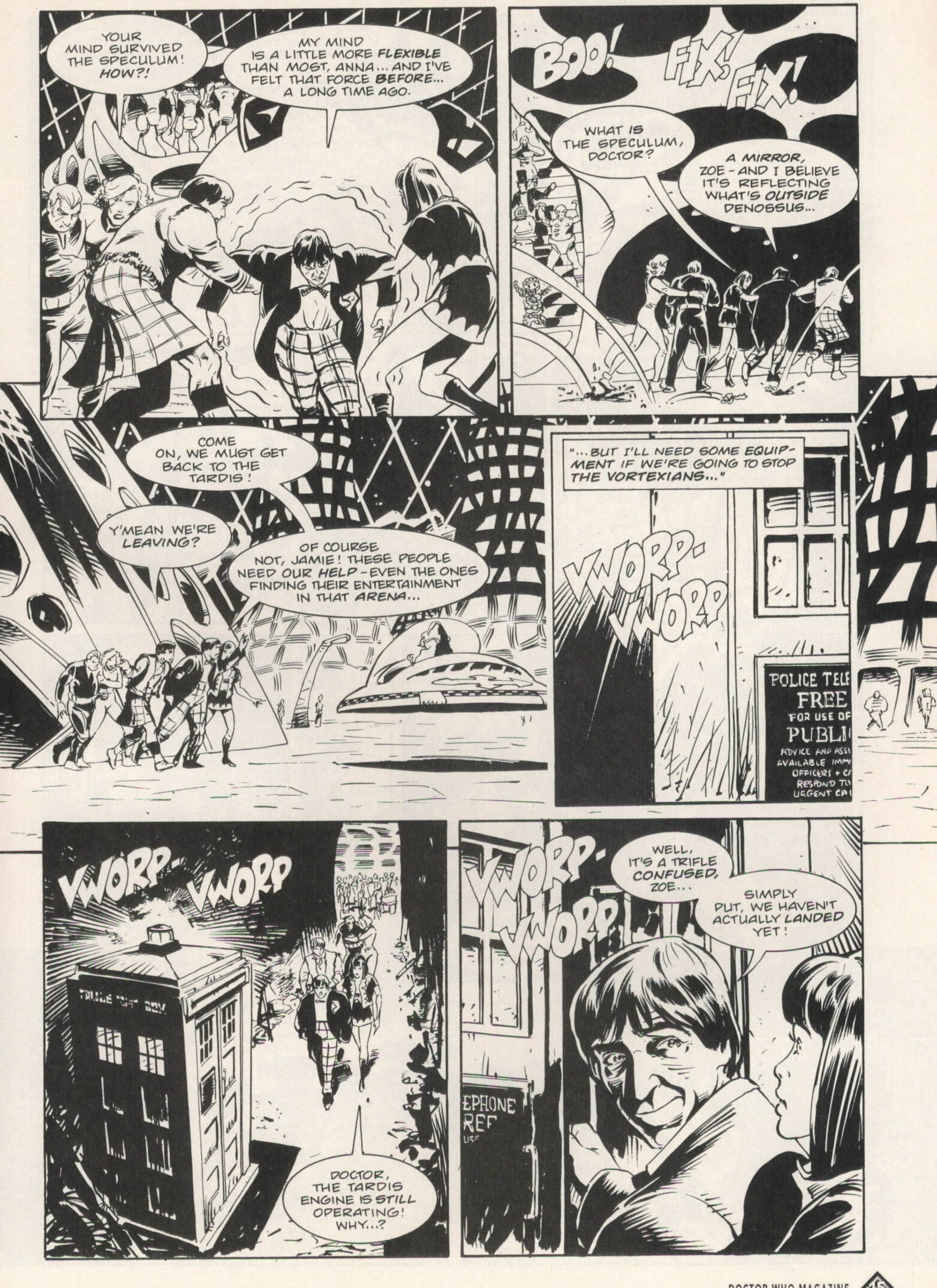
Inset far right: The Doctor from the same story. Photo © BBC Video

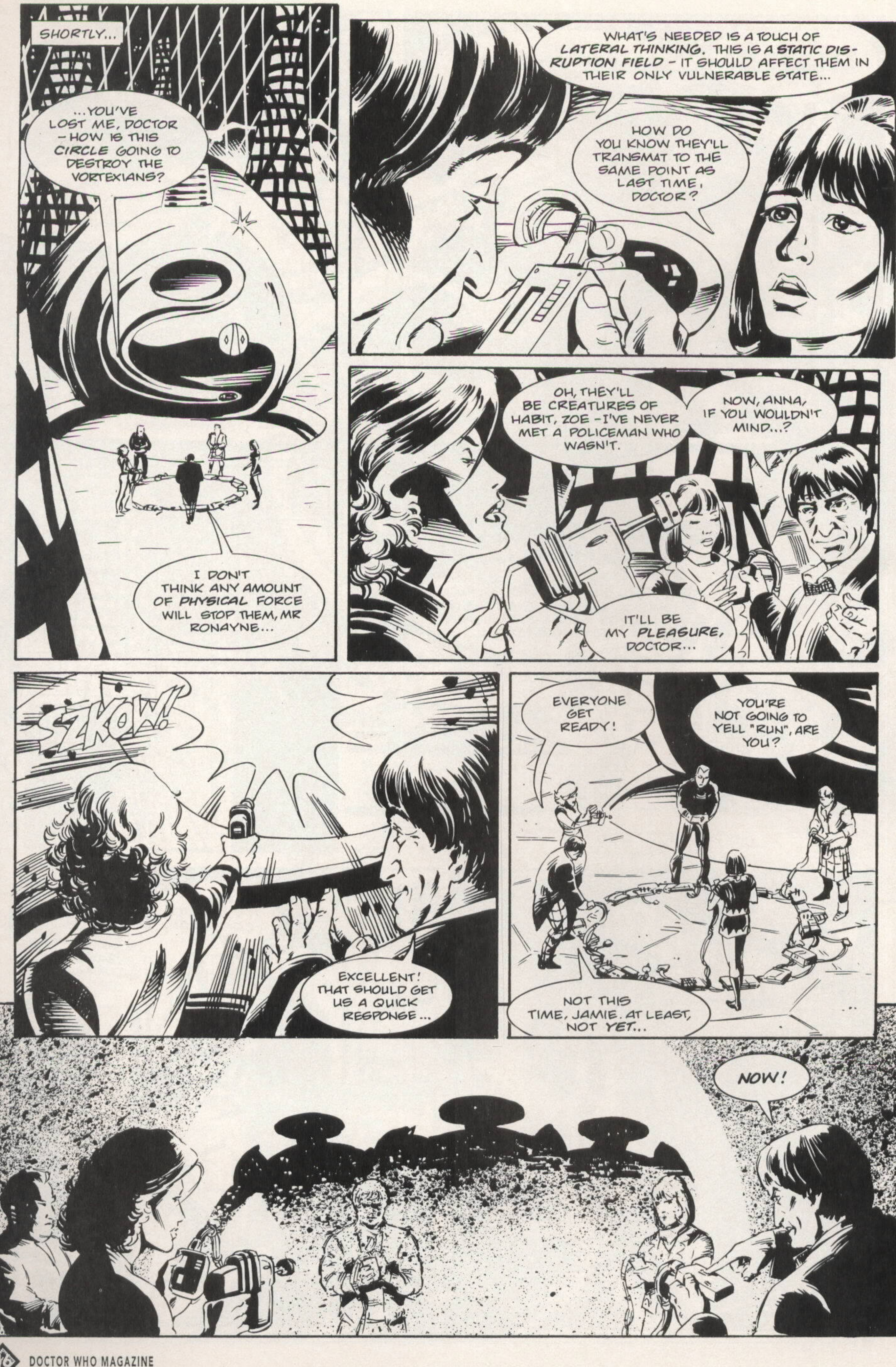

IMAGINE EVERY ATOM IN YOUR BODY BEING TORN APART BY AN INFINITE STORM...
THEN IMAGINE SURVIVING IT.
CONGRATULATIONS, CITIZEN DOCTOR. YOUR DEBT TO THE SOCIETY OF DENOSSUS HAS BEEN PAID.
YOU ARE FREE TO GO.
THANK YOU...
I'LL TRY NOT TO CHALK UP ANY MORE "DEBTS" IN THE FUTURE.

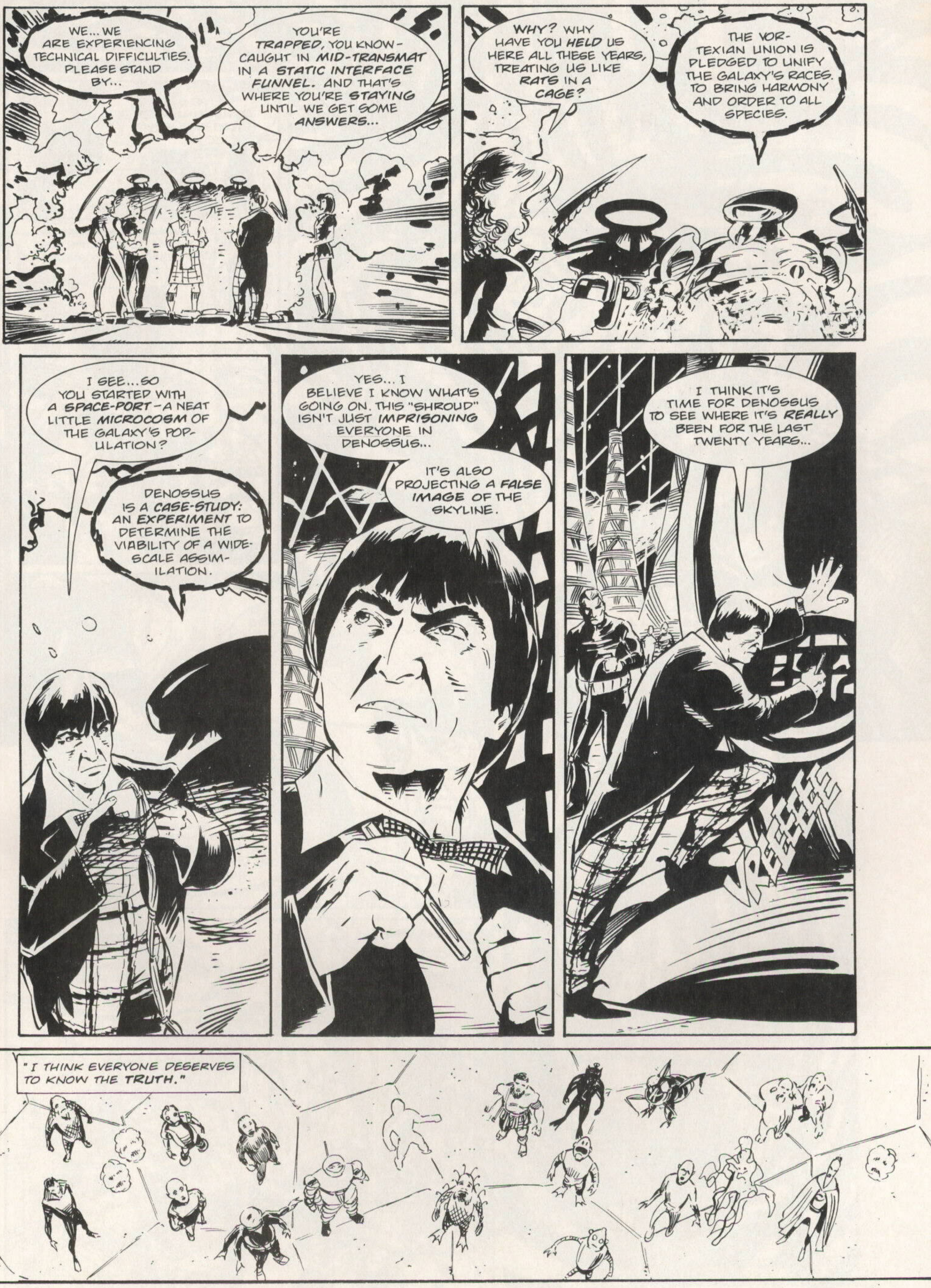
Land of the Blind

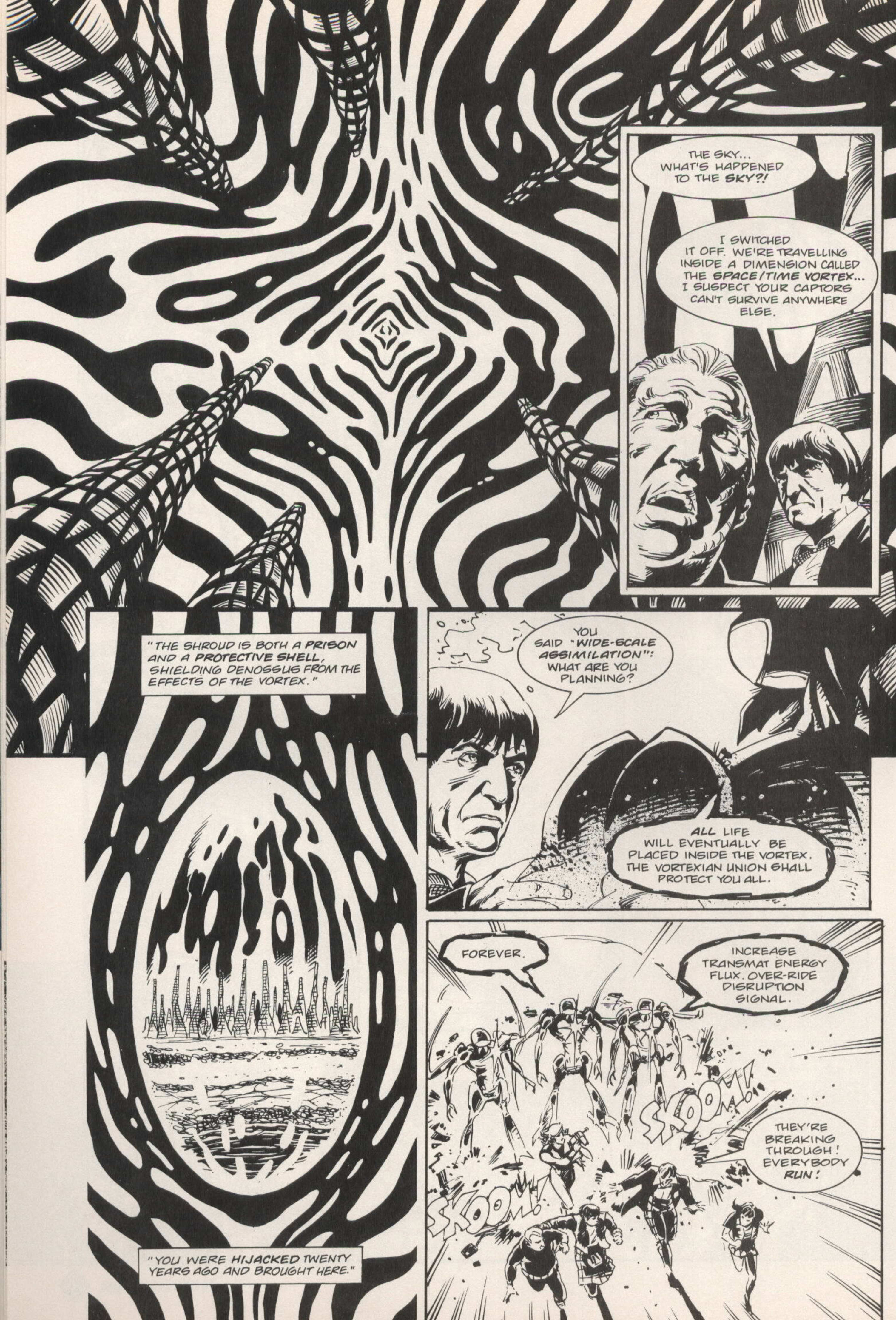
Part 3

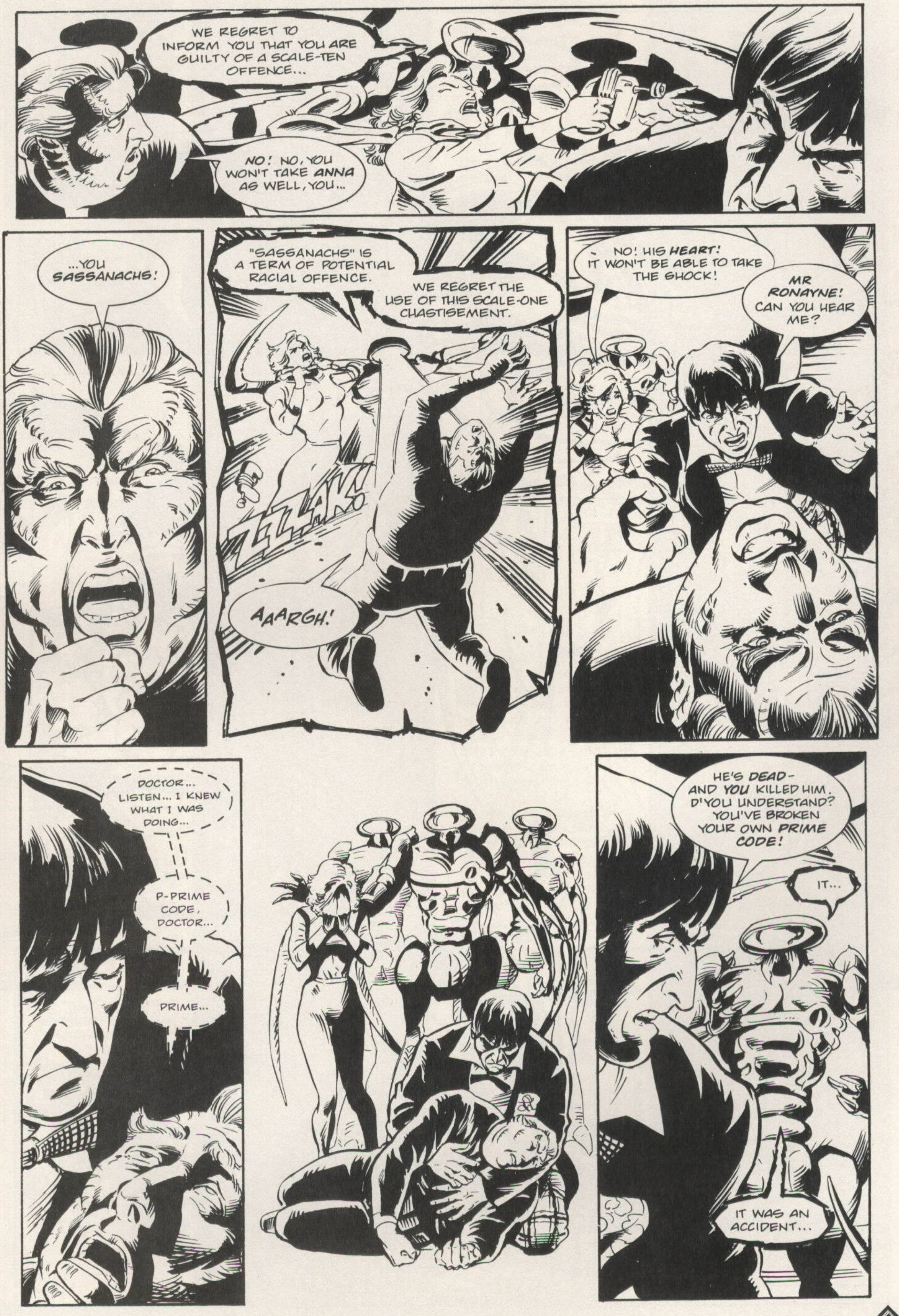
STORY: W. SCOTT GRAY; ART: LEE SULLIVAN; LETTERS: ELITTA FELL; EDITOR: GARY GILLATT.

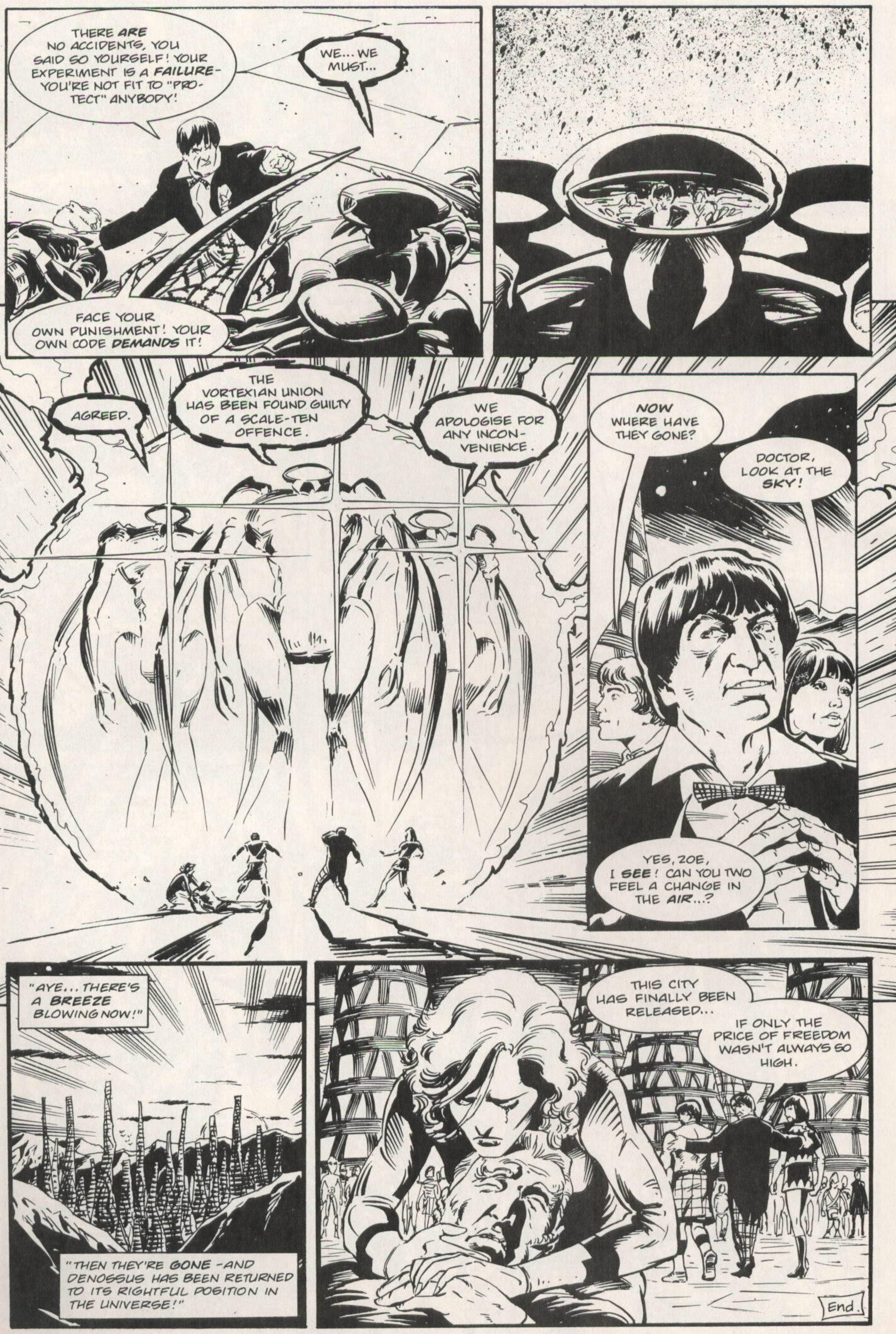

YOUR MIND SURVIVED THE SPECULUM! HOW?!
MY MIND IS A LITTLE MORE FLEXIBLE THAN MOST, ANNA... AND I'VE FELT THAT FORCE BEFORE... A LONG TIME AGO.
BOO! FIX! FIX!
WHAT IS THE SPECULUM, DOCTOR?
A MIRROR, ZOE - AND I BELIEVE IT'S REFLECTING WHAT'S OUTSIDE DENOSSUS...
COME ON, WE MUST GET BACK TO THE TARDIS!
Y'MEAN WE'RE LEAVING?
OF COURSE NOT, JAMIE! THESE PEOPLE NEED OUR HELP - EVEN THE ONES FINDING THEIR ENTERTAINMENT IN THAT ARENA...
"...BUT I'LL NEED SOME EQUIPMENT IF WE'RE GOING TO STOP THE VORTEXIANS..."
VWORP-VWORP
POLICE TELE
FREE
FOR USE OF
PUBLI
ADVICE AND ASSI
AVAILABLE IMM
OFFICERS + C
RESPOND T
URGENT CA
VWORP-VWORP
DOCTOR, THE TARDIS ENGINE IS STILL OPERATING! WHY...?
VWORP-VWORP
EPHONE
REE
WELL, IT'S A TRIFLE CONFUSED, ZOE...
SIMPLY PUT, WE HAVEN'T ACTUALLY LANDED YET!

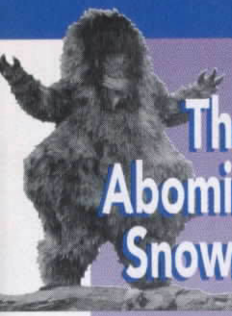

SHORTLY...
...YOU'VE LOST ME, DOCTOR – HOW IS THIS CIRCLE GOING TO DESTROY THE VORTEXIANS?
I DON'T THINK ANY AMOUNT OF PHYSICAL FORCE WILL STOP THEM, MR RONAYNE...
WHAT'S NEEDED IS A TOUCH OF LATERAL THINKING. THIS IS A STATIC DISRUPTION FIELD – IT SHOULD AFFECT THEM IN THEIR ONLY VULNERABLE STATE...
HOW DO YOU KNOW THEY'LL TRANSMAT TO THE SAME POINT AS LAST TIME, DOCTOR?
OH, THEY'LL BE CREATURES OF HABIT, ZOE – I'VE NEVER MET A POLICEMAN WHO WASN'T.
NOW, ANNA, IF YOU WOULDN'T MIND...?
IT'LL BE MY PLEASURE, DOCTOR...
SZKOW!
EXCELLENT! THAT SHOULD GET US A QUICK RESPONSE...
EVERYONE GET READY!
YOU'RE NOT GOING TO YELL "RUN", ARE YOU?
NOT THIS TIME, JAMIE. AT LEAST, NOT YET...
NOW!


WE... WE ARE EXPERIENCING TECHNICAL DIFFICULTIES. PLEASE STAND BY...
YOU'RE TRAPPED, YOU KNOW - CAUGHT IN MID-TRANSMAT IN A STATIC INTERFACE FUNNEL. AND THAT'S WHERE YOU'RE STAYING UNTIL WE GET SOME ANSWERS...
WHY? WHY HAVE YOU HELD US HERE ALL THESE YEARS, TREATING US LIKE RATS IN A CAGE?
THE VORTEXIAN UNION IS PLEDGED TO UNIFY THE GALAXY'S RACES. TO BRING HARMONY AND ORDER TO ALL SPECIES.
I SEE... SO YOU STARTED WITH A SPACE-PORT - A NEAT LITTLE MICROCOSM OF THE GALAXY'S POPULATION?
DENOSSUS IS A CASE-STUDY: AN EXPERIMENT TO DETERMINE THE VIABILITY OF A WIDE-SCALE ASSIMILATION.
YES... I BELIEVE I KNOW WHAT'S GOING ON. THIS "SHROUD" ISN'T JUST IMPRISONING EVERYONE IN DENOSSUS...
IT'S ALSO PROJECTING A FALSE IMAGE OF THE SKYLINE.
I THINK IT'S TIME FOR DENOSSUS TO SEE WHERE IT'S REALLY BEEN FOR THE LAST TWENTY YEARS...
VREEEEE
"I THINK EVERYONE DESERVES TO KNOW THE TRUTH."


THE SKY... WHAT'S HAPPENED TO THE SKY?!
I SWITCHED IT OFF. WE'RE TRAVELLING INSIDE A DIMENSION CALLED THE SPACE/TIME VORTEX... I SUSPECT YOUR CAPTORS CAN'T SURVIVE ANYWHERE ELSE.
"THE SHROUD IS BOTH A PRISON AND A PROTECTIVE SHELL, SHIELDING DENOSSUS FROM THE EFFECTS OF THE VORTEX."
"YOU WERE HIJACKED TWENTY YEARS AGO AND BROUGHT HERE."
YOU SAID "WIDE-SCALE ASSIMILATION": WHAT ARE YOU PLANNING?
ALL LIFE WILL EVENTUALLY BE PLACED INSIDE THE VORTEX. THE VORTEXIAN UNION SHALL PROTECT YOU ALL.
FOREVER.
INCREASE TRANSMAT ENERGY FLUX. OVER-RIDE DISRUPTION SIGNAL.
SKOOOM!
THEY'RE BREAKING THROUGH! EVERYBODY RUN!
SKOOOM!


WE REGRET TO INFORM YOU THAT YOU ARE GUILTY OF A SCALE-TEN OFFENCE...
NO! NO, YOU WON'T TAKE ANNA AS WELL, YOU...
...YOU SASSANACHS!
"SASSANACHS" IS A TERM OF POTENTIAL RACIAL OFFENCE.
WE REGRET THE USE OF THIS SCALE-ONE CHASTISEMENT.
ZZZZAK!
AAARGH!
NO! HIS HEART! IT WON'T BE ABLE TO TAKE THE SHOCK!
MR RONAYNE! CAN YOU HEAR ME?
DOCTOR... LISTEN... I KNEW WHAT I WAS DOING...
P-PRIME CODE, DOCTOR...
PRIME...
HE'S DEAD- AND YOU KILLED HIM. D'YOU UNDERSTAND? YOU'VE BROKEN YOUR OWN PRIME CODE!
IT...
IT WAS AN ACCIDENT...


THERE ARE NO ACCIDENTS, YOU SAID SO YOURSELF! YOUR EXPERIMENT IS A FAILURE- YOU'RE NOT FIT TO "PROTECT" ANYBODY!
WE... WE MUST...
FACE YOUR OWN PUNISHMENT! YOUR OWN CODE DEMANDS IT!
AGREED.
THE VORTEXIAN UNION HAS BEEN FOUND GUILTY OF A SCALE-TEN OFFENCE.
WE APOLOGISE FOR ANY INCONVENIENCE.
NOW WHERE HAVE THEY GONE?
DOCTOR, LOOK AT THE SKY!
YES, ZOE, I SEE! CAN YOU TWO FEEL A CHANGE IN THE AIR...?
"AYE... THERE'S A BREEZE BLOWING NOW!"
"THEN THEY'RE GONE -AND DENOSSUS HAS BEEN RETURNED TO ITS RIGHTFUL POSITION IN THE UNIVERSE!"
THIS CITY HAS FINALLY BEEN RELEASED...
IF ONLY THE PRICE OF FREEDOM WASN'T ALWAYS SO HIGH.
End.



The Abominable Snowmen

Episode Three

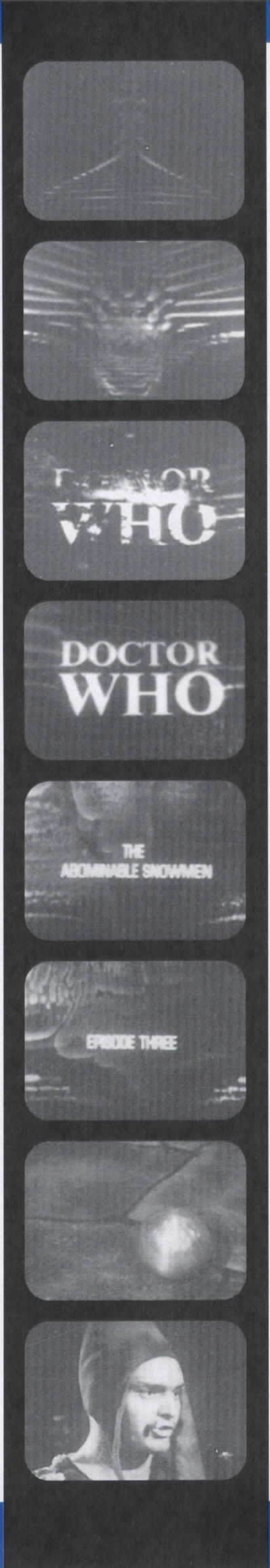
by
Mervyn Haisman
& Henry Lincoln

directed by
Gerald Blake

transmitted
14th October 1967

The Doctor's examination of the Yeti reveals it to be a robot. The sphere outside the gates begins to emit a high-pitched bleeping noise and starts to move towards the mountains. The sphere beside the Buddah statue bleeps in harmony and slowly rolls across the floor.

The Doctor guesses that the Yeti's control unit must have been dislodged when Jamie captured it. Khrisong prevents the Doctor from going outside to search for it. "I trust no-one to leave the monastery," he states.



Despite the protestations of Jamie and Victoria, Khrisong remains steadfast and orders Thonmi to guard the Doctor and his friends. Travers calmly announces he's going to get some sleep.

Khrisong orders Ralpachan to allow no-one to leave the monastery. "These creatures are more dangerous than we thought," the warrior warns.

Travers returns to the courtyard and pleads to be let out to continue his search for the real Yeti. Khrisong again refuses the request.

"Anyone might be controlling these creatures," he tells the explorer. "Even you!"

Victoria calls the Doctor's attention to the cavity in the Yeti's chest and suggests that the sphere Jamie found could be a control unit. "I'd thought of that," replies the Doctor, "but the thing was as light as a feather – there couldn't have been anything inside it."

But the Doctor has second thoughts and they race back to the courtyard to find the sphere is missing. Ralpachan tells them he saw no-one take the object. He adds that only Travers has passed through the courtyard and has now left the monastery.

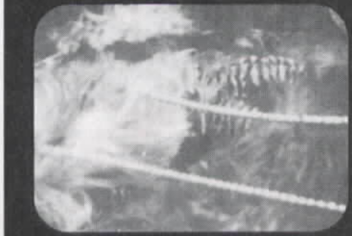
Although reluctant to believe that Travers has taken the sphere, the Doctor decides they should report the matter to Khrisong. "One thing's for certain," says Victoria, "it couldn't have moved on its own." Meanwhile, the sphere continues to move though the monastery.

Rinchen has constructed an intricate web of threads around the shackled Yeti. "Such a being is against nature," Sapan says. "It troubles me."

Songsten, followed by Khrisong, enters and admires the monk's spirit trap. But Rinchen openly critisises the warrior's methods. "You should never have allowed this monster to have been brought into the monastery," he says.

Songsten intervenes to calm the two monks. "Harsh words are like blunted arrows, it is the truth that makes them sharp." But the Abbot refuses Khrisong's request to use stronger measures in dealing with the Yeti.

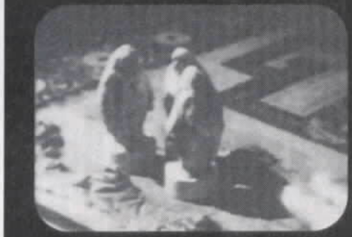
To gain further guidance, he places himself in a trance to consult the master, Padmasambhava. The Doctor arrives and informs Khrisong that Travers has left the monastery. The warrior leaves the room and orders the Doctor to follow him.



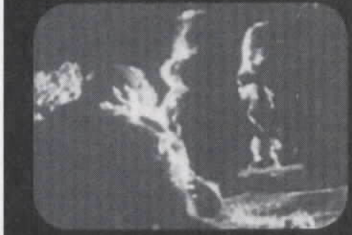
Victoria's curiosity is aroused by seeing the Abbot talking to himself. Thonmi explains that Songsten is speaking with their master. He tells her that Padmasambhava resides in the holy sanctum and it is forbidden for anyone except the Abbot to enter there.

Khrisong, accepting the Doctor's claim that it is vitally important they examine a control unit, decides to search outside for the sphere.
Somewhere within the monastery, a withered hand slowly reaches to a line of model Yeti.

Three of the figures are selected and placed onto a relief map of the monastery and surrounding hills.



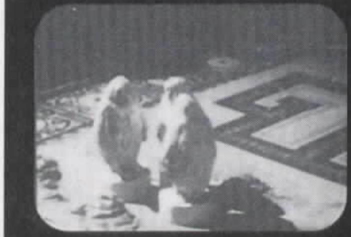
Two Yeti, standing motionless on the mountain, come to life. Travers, hiding behind a rock, watches the robots as they head towards the monastery before continuing on his way.



Thonmi prevents the curious Victoria from entering the sanctum of Padmasambhava. "Don't you want to know what he looks like?" she complains. Outside, Khrisong continues searching for the sphere.

Songsten listens closely as Padmasambhava tells him that he is unable to control the Doctor's mind. The master's voice abruptly changes to a more sinister tone.

"I must now make sure our plan is imperilled no more," Padmasambhava rasps. His hand reaches towards the map and moves the miniature Yeti closer to the gates.



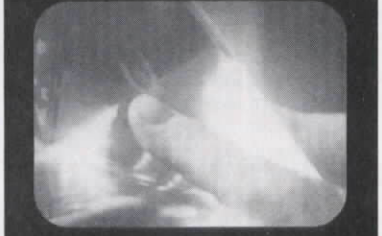
Out on the mountainside, the two robots move closer to the monastery.

Just as Khrisong finds the sphere, he is attacked by the two Yeti. He puts up a brave struggle but they succeed in reclaiming the control unit and swiftly depart. Rushing to the aid of the injured monk, the Doctor remarks, "They came to get their ball back."

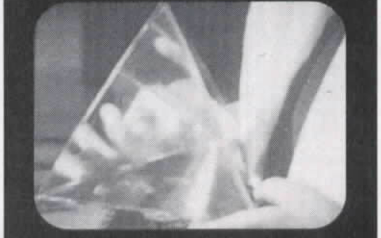
Padmasambhava calmly announces that the Yeti have succeeded in their task. He then directs the Abbot's attention to the map and the three miniature Yeti.

He tells Songsten that the Yeti are waiting for him and holds out a transparent pyramid. "Take it to the caves," he orders. "Then the Great Intelligence will focus upon this planet."

"Soon it will begin to grow and at last take on physical form," he continues, and passes the pyramid to the Abbot.



"At last, its wanderings in space will be at an end," he continues wearily. But his voice then gains strength and again becomes filled with malice. He says that nothing must be allowed to interfere.

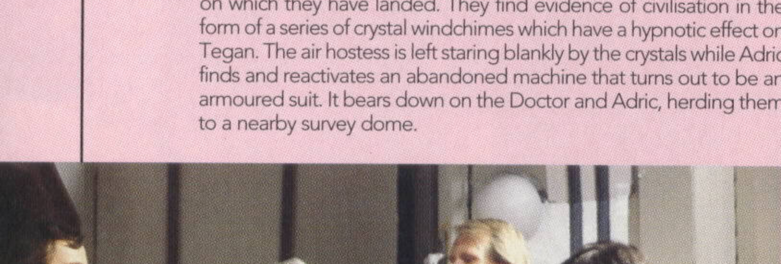


DOCTOR WHO ARCHIVE

Kinda

SYNOPSIS

PART ONE (drn: 24'50")
After her recent collapse, Nyssa's mild mental disorientation is to be cured by forty-eight hours induced D-sleep in the TARDIS. The Doctor, Tegan and Adric wander out into the lush forest of the planet on which they have landed. They find evidence of civilisation in the form of a series of crystal windchimes which have a hypnotic effect on Tegan. The air hostess is left staring blankly by the crystals while Adric finds and reactivates an abandoned machine that turns out to be an armoured suit. It bears down on the Doctor and Adric, herding them to a nearby survey dome.



Inside the dome is a skeleton exploration staff consisting of the militaristic expedition commander Sanders, the female scientific officer Todd and a young, highly agitated SR Security officer called Hindle. Three of their team have ventured out into the forest and not returned. The Doctor and Adric are made welcome on the planet which Sanders refers to as S14 and Todd calls Deva Loka. The natives are dark-haired, mute primitives, the Kinda. Two male Kinda have been taken as hostages for evaluation by Sanders.

In the forest, the Kinda place tributes of flowers and fruit around the mesmerised Tegan. Receding into the darkness of her own mind, Tegan encounters a pair of disturbing, deathly chess players who have the mark of a snake on their right arms. She is taunted by another figure who demands the use of her form . . . and confronts her with a facsimile herself.

Todd tells the Doctor that she believes the silent Kinda are telepathic, as Sanders ventures out in the armoured Total Survival Suit to search for the missing team members. Meanwhile, Hindle has gone berserk in Todd's lab, gaining control of the Kinda hostages by entrancing them with a mirror. With Sanders gone, Hindle and his two Kinda aim guns at the Doctor, Adric and Todd, with the security officer raving, "I have the power of life and death over all of you!"

PART TWO (drn: 24'58")
In a forest clearing, Sanders meets two Kinda women who have the power of speech. The aged woman tells her young companion, Karuna, to offer a wooden box to Sanders. As he opens it, something begins to affect him . . .

Hindle has the Doctor, Todd and Adric imprisoned in a cage in Todd's lab while he and his Kinda prepare to defend the dome. He explains that the forest outside is hostile, and that a fifty-mile radius around the dome must be "sterilised" with acid and fire. Adric pretends to agree with Hindle and is allowed to remain in the control room.

After being confronted by many duplicates of herself and then reduced to nothingness, Tegan finally gives in to her tormentor's wishes and the snake slithers from his arm onto hers. In the forest, Tegan awakens with the snake-mark on her arm. She taunts a Kinda, called Aris, who is upset because his brother is one of the dome

hostages. Tegan collapses after passing the snake to Aris, who now possesses the power of speech.

Adric's attempt to release the Doctor and Todd fails when Hindle catches him, and his punishment is only averted by the return of Sanders in the TSS. Sanders now acts like a happy child and carries the small box which terrifies Hindle. The Doctor is now locked into the cage with Todd and Sanders. He is ordered to open the box. As he does so, Todd screams . . .

PART THREE (drn: 24'17")

Apart from a jester's doll, the box seems empty, until something mesmerises Todd and the Doctor, showing them – in a vision – the two Kinda women beckoning them to a cave in the forest. A power failure enables the pair to escape, leaving Adric with the increasingly deranged Hindle, the peaceful Sanders and the two Kinda. Hindle announces that to prevent the forest, which he believes is encroaching upon the dome, from getting inside, they will set up explosives to destroy the base.

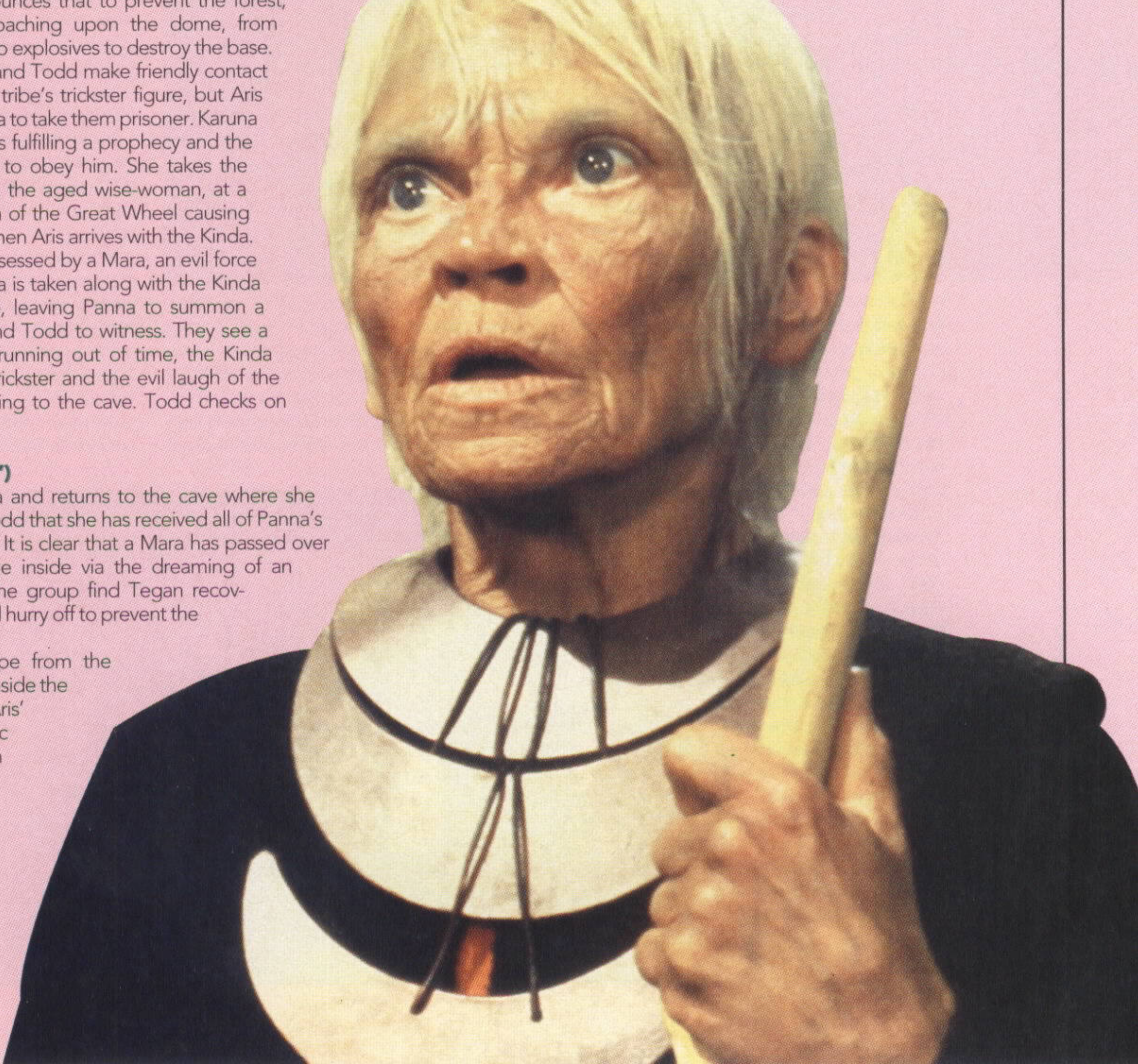
In the forest, the Doctor and Todd make friendly contact with the Kinda through the tribe's trickster figure, but Aris appears and orders the Kinda to take them prisoner. Karuna arrives, explaining that Aris is fulfilling a prophecy and the other Kinda are compelled to obey him. She takes the Doctor and Todd to Panna, the aged wise-woman, at a cave. Panna speaks to them of the Great Wheel causing civilisations to rise and fall. Then Aris arrives with the Kinda. Panna knows that Aris is possessed by a Mara, an evil force known to the Doctor. Karuna is taken along with the Kinda by Aris to attack the dome, leaving Panna to summon a projection for the Doctor and Todd to witness. They see a nightmare vision of clocks running out of time, the Kinda closing in on their injured trickster and the evil laugh of the Mara inside Aris. On returning to the cave. Todd checks on Panna and finds her dead.

PART FOUR (drn: 24'28")

Karuna abandons the Kinda and returns to the cave where she reveals to the Doctor and Todd that she has received all of Panna's knowledge and experience. It is clear that a Mara has passed over from the dark places of the inside via the dreaming of an unshared mind: Tegan's. The group find Tegan recovering by the windchimes and hurry off to prevent the attack on the dome.

Adric's attempt to escape from the dome has left him trapped inside the TSS, although this halts Aris' attack. The Doctor frees Adric and enters the dome with Todd to find that Hindle and Sanders have built a model city in the control room. Hindle has one of his Kinda holding the detonator that could destroy the base. Hindle is goaded into opening the Kinda box, the Box of Jhana. The power within re-phases Hindle's unhinged mind, allowing the Doctor to disconnect the bombs around the dome.

The Doctor organises the Kinda to use the dome's solar generator panels to form a circle of mirrors into which Aris is lured. The Mara detaches itself from Aris, growing into a gigantic snake. It is dispersed when it cannot face the reflections of its own evil. Todd decides that the expedition will recommend Deva Loka not be colonised. The Doctor, Tegan and Adric return to the TARDIS to find a fully recovered Nyssa.



PRODUCTION

Kinda, one of the more sophisticated stories attempted by *Doctor Who*, began as a storyline originally submitted for Tom Baker's Doctor by Christopher Bailey, a lecturer in English at Brighton Polytechnic who had written plays for the BBC Birmingham series *Second City Firsts* in the Seventies. The storyline examined parables from Buddhism and satirised the British Empire's colonisation practices in the nineteenth century. Script editor Christopher H Bidmead commissioned a scene breakdown on Thursday 10th April, 1980. The working title for the story was *The Kinda*.

Bidmead commissioned Bailey for a set of four scripts on Thursday 25th September, aware that they would now become one of the first stories to feature the Fifth Doctor. It was decided that the serial would be made as cheaply as possible in studio with no pre-filming or location work.

Baailey's script used many names taken from Buddhism. The two chessplayers encountered by Tegan in Part One were called Anicca and Anatta, meaning "impermeance" and "egolessness" respectively – it was intended that these should depict Tegan's inner thoughts concerning Adric and Nyssa, who were shown playing draughts at the start of the story. The taunting figure in the black void was called Dukkha, which meant "pain", "suffering", "sorrow" and "misery". As with Anicca and Anatta, he was not named on screen. Jhana (also referred to as Jana), the name of the box which acted as a Kinda mental healing device, was named after a Buddhist term for meditation. The two Kinda women, Panna and Karuna, were given names meaning "wisdom" and "compassion", respectively. Mara itself meant "temptation."

The introduction of Nyssa at short notice in late October 1980 meant that rewrites were needed on the story. However, rather than reallocate the roles between the three companions equally, the decision was taken to write Nyssa out of the storyline. Linking material was therefore grafted into the previous story in transmission order (*Four to Doomsday*, recorded in April 1981) to show Nyssa collapsing in the TARDIS as a cliffhanger into Bailey's story. This provided an excuse for Nyssa to sleep for forty-eight hours (supposedly the time-span of the serial) by means of the delta wave augmentor. Because she was not required for the middle two episodes of *Kinda*, Sarah Sutton's contract for the season was for only twenty-four out of twenty-six episodes.

Bailey delivered the scripts in late 1980, by which time Bidmead was leaving the series. By the time Bailey delivered his rewrites on Monday 2nd February, 1981, Antony Root was standing in on a temporary three-month placement as Bidmead's successor. Root also worked on revising the scripts, although the bulk of editing and rewriting was undertaken by his replacement, Eric Saward, who took over as script editor in April 1981.

Saward's first script submission for *Doctor Who*, *The Visitation*, had fitted producer John Nathan-Turner's vision for the series. As a result, Nathan-Turner offered Saward a three to four-month period as script editor, since at this point there was a chance Root would be returning to the series later in the year. Root, however, moved on to work on *Juliet Bravo* instead.

Parts Three and Four required substantial rewrites. Bailey had failed to grasp the cliffhanger format of the show's structure, and his scripts had been slowly-paced as a result.

There were minor differences in the rehearsal scripts for *Kinda* to the transmitted version. At the start of Part One, the opening scene indicates that Sanders enters the central room (as the control room of the dome was referred to) in a dressing gown and with tousled hair to indicate that he had just awoken. Hindle is referred to as wearing a tie in the script (he did not on screen). The Total Survival Suit machine (the TSS) was described as having mechanical arms of different lengths in the script for Part Two, although in the finished programme these were replaced by built-in gauntlets operated by the actor inside. For the scene at the start of Part Three where the Doctor and Todd leave Sanders in the guardroom, Bailey's script indicates that Sanders might be weeping. As the pair escape from the dome, Hindle is banging on the

jammed doors from the central room, screaming about being trapped in the dark.

As the native Kinda first approach the hypnotised Tegan, they pause momentarily on hearing a distant sound described as "military march music as played on a trebly PA system" – the sound of the TSS herding the Doctor and Adric along in the next scene. The Kinda were described as wearing "brooches" representing the chromosome around their necks – these references were later changed to "necklaces" for production. At the end of the scene in Part Two where the two Kinda hostages (referred to in the script as Kinda One and Kinda Two) herd the Doctor's party out of the cage, the Doctor attempts Adric's coin trick with them – but when they fail to react to his two offered fists, he shrugs and pockets the coin before following the others. The jack-in-the-box revealed at the start of Part Three was described as a "Green Man" (a legendary figure representing the personification of the spirit of nature), and as the box emits its sound, it was suggested that in amongst this could be the tinkling of the windchimes with a hint of *Three Blind Mice* (the tune the Doctor picks out on the windchimes in Part One). The Trickster was described as resembling the Green Man doll – "a clown, a gymnast, a pantomime" – and in Parts Three and Four, Bailey indicated that although the Trickster was the only Kinda male not to carry a stave, the doll would have a tiny stake.

DREAM OF EVIL

In her windchime-induced trance, Tegan's behaviour was described as if "she might be meditating". The sequence of the camera zooming in on the blackness of her eye was a very close translation of the script directions. The strange metallic structure in the black void (called "The Wherever" in the script) was described as "a bright silver gypsy caravan", then noting, "on closer examination, we see that it is anything but a caravan" (although in camera directions it was referred to as "Caravan"). For the scenes of the two Tegans together, the script directions referred to the newcomer as Tegan Two and the original as Tegan One. Directions for Part Two indicated that as more Tegans appear, Tegans One and Two cling to each other in fright, then merge into one again, although the complexity of the video shot ruled this out. The script for Part Three specified that the prophecy observed by the Doctor and Todd at the end of the episode should be in monochrome, but with the Doctor and Todd in colour. The setting for this was described as "The Beyond", featuring Panna near the windchimes and a domestic digital clock on a small doric plinth. The Kinda are seen stacking fruit, with the mound sent scurrying across the ground by a gust of wind. After the Trickster's performance, the other Kinda move forward to help him but are forced back and scattered by the wind. They huddle together in a group as the wind beats at them, toppling the plinths. Panna is seen standing on top of a plinth, with the Kinda clustered at the base. As the laugh of Aris-Dukkha (the Kinda possessed by the Mara) is heard, Panna's pillar collapses. The final pillar features an old-fashioned double bell alarm clock ringing twelve o'clock – as in the programme.

When Tegan and Aris are possessed by the Mara, they are referred to in the script as Tegan (Dukkha), Tegan-Dukkha and Aris (Dukkha) or Aris-Dukkha. Bailey's script indicated that when Dukkha enters a person, there are three physical changes: "1) The snake design is seen on their arm; 2) The character physically ages, developing heavy bags under the eyes and 3) Their voice is affected, taking on a gruffer, heavier texture. A Mara takes a joyful pleasure in causing discomfort and pain. When they laugh, which is frequently, there is never any joy in it." In the script for Part Four, as the Trickster looks down with exaggerated sadness at the broken doll, he repeats the trick of passing his hand across his face, transforming his expression into one of neutrality. As the Trickster mocks Adric's use of the TSS later in the episode, the Kinda women and children laugh as he plays "tag" with it.

Peter Grimwade had previously directed *Full Circle* and *Logopolis* for the previous season. Joining him was set designer Malcolm Thornton, make-up artist Suzan Broad, costume designer Barbara Kidd and visual effects designer Peter Logan. Thornton had made his debut on the show with Grimwade's *Logopolis* a few months earlier, while Logan had handled several serials since *The Sun Makers*. This was the final serial to be have costumes designed by Kidd who had first worked on the show with *Frontier in Space* in 1972. *Kinda* was Broad's *Doctor Who* debut.

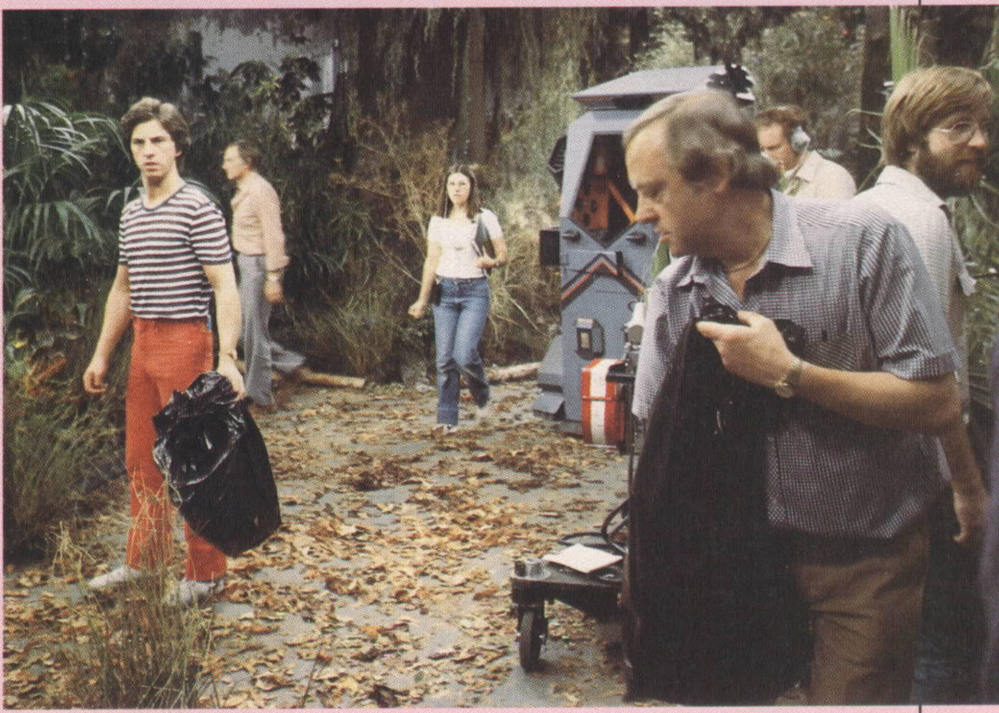
Aside from the opening and closing title sequences on 35mm film, the whole of *Kinda* would be made in the studios of BBC Television Centre with no filming or OB location recording.

The Drama Early Warning Synopsis for *Kinda* was issued on Friday 19th June, listing the guest stars as Richard Todd, Nerys Hughes and Mary Morris. Richard Todd had a long film and stage career behind him, including *The Dam Busters*. Morris was an actor in her late sixties with over fifty years' acting experience in films such as *Pimpernel Smith, The Thief of Baghdad* and *High Treason* and television series such as *A for Andromeda*. Hughes had found fame in the Seventies in the BBC sitcom *The Liver Birds*.

Intended for broadcast as the third story, *Kinda* was recorded third in Season Nineteen after *Four to Doomsday* and *The Visitation*. Between completion of *The Visitation* and rehearsals starting on *Kinda*, there was a six-week break in production to allow the series' new star, Peter Davison, to record the second season of his BBC sitcom *Sink or Swim*, which was transmitted in October/November 1981.

The Sun broke the news on Saturday 27th June that *Doctor Who* would be losing its traditional Saturday slot and moving to a twice-weekly early evening weekday transmission. As a result, Season Nineteen would be held back until a January transmission instead of making its debut as part of the BBC's autumn season in August/September 1981. Shaun Sutton, Head of Drama, stated that it was time for a change and that *Doctor Who* might fare better in a new format, no doubt prompted in part by the disappointing ratings that Season Eighteen had received on Saturdays against *Buck Rogers in the 25th Century*.

Several of the cast of *Kinda* went on to fame in other television shows. Aris was played by Adrian Mills, a newcomer to television who would later become a presenter of *That's Life*. Lee Cornes, cast as the Trickster, would later appear in comedies such as *The Young Ones* before gaining a regular role in *Grange Hill*. Veteran performer Anna Wing, playing Anatta, was to feature as Lou Beale in *EastEnders* a few years later, while Jeffrey Stewart, playing Dukkha, joined *The Bill* as PC Reg Hollis. *The Bill* would also feature Simon Rouse who took the central role of Hindle.



Studio work began on Wednesday 29th July in Studio TC8, with the first three-day studio session. Sarah Sutton was not required at all, and Janet Fielding was only needed for the final day. All the action was designed to centre around events inside the expedition dome, with some of the material set in the black void of the Wherever for Part One also to be taped.

Recording began with the scenes set in the dome's guardroom in which the Doctor's party were imprisoned by Hindle in Parts Two and Three. All the dome sets were constructed to look as if they had been shipped to the planet and assembled in

sections, with stencilled codes on the wall panels showing the links (eg 28 and 28a). Some stock computer bank props from previous serials were used. Hindle and Adric's faces appeared on a small monochrome monitor screen (referred to as the "Television Eye") fed by a camera from the central room set. Waterhouse performed a few basic sleight of hand tricks with a coin (referring back to Adric's original character definition as resembling the Artful Dodger from *Oliver Twist*). The camera was defocussed on shots of Davison and Hughes at the start of Part Three to depict their experience of opening the box. At the same time, static was relayed to the Television Eye screen.

With all the material in the guardroom completed, recording switched to all the scenes set in the central room. The first scenes taped were those in Part Two which required a picture of the cage in the guardroom to appear on the main screen (a blue CSO flat into which other images could be fed) or on a green-tinted monochrome monitor set into one of the control desks. With these three scenes recorded, the rest of the material set in this room for all four episodes was taped in sequence.

The establishing shot of the dome was a model shot. The view of the forest seen on the screen inside the dome in Parts One and Two was a stock colour caption slide from Barnaby's Picture Library, photographed by Keith N Radford. In Part Two, this was shown dissolving into an interference pattern on the main screen, with something similar used at the start of Part Three on the guardroom screen as the box is opened. When Hindle opens the box in Part Four, a similar defocussing effect was used on Rouse's face.

Several scenes for Part One were then recorded in Todd's room (a redressed version of the guardroom set). A small section of the jungle set was built outside the windows.

Taping in the dome sets concluded with the remaining scenes set in the airlock (which also housed the TSS) and in the surrounding corridor which contained another large window looking out onto a small section of jungle. Fielding joined Davison and Waterhouse for a couple of brief scenes set in the airlock during Part Four.

The final sequences to be recorded in the first block were set in the Wherever. The sound was echoed in post production and the lighting was carefully arranged to shine harshly from one side, creating a near black-and-white effect to the picture. The Maran characters were made up to have pale faces, dark sunken eyes and dark lips. Teeth and gums were treated with a red staining agent. A transfer of a snake was added to the bare right arms of each actor. Not all of the scenes with the chess players were used in the final edits of Part One. Some of the void sequences were not taped due to lack of time, and so Grimwade instead concentrated on the shots of Tegan seeing the chess players and her initial meeting with Dukkha.

The second studio session for *Kinda* took place in TC8 from Wednesday 12th to Friday 14th August, concentrating on all the scenes set outside the dome in the forests of Deva Loka. However, the first material to be recorded in the block was the sequence set in the Wherever in Part Two in which Dukkha persuades Tegan to loan him her form. CSO was used to place a rubber snake wriggling across Dukkha and Tegan's linked arms (and later Tegan and Aris' arms).

Thornton's forest set was created cheaply by using shrubs, plants and trees from garden centres, and dressing the set with bagfuls of leaves. Several scenes also had a low level mist of dry ice to hide any studio imperfections. There were problems with the forest set – notably shots of the bare studio floor and camera cables, some of which remained in the finished programme – which took up valuable studio time to solve, resulting in some of the more complex shots being cut. Most of the abandoned shots involved visual effects, leading Peter Logan to request that extra studio time be given in future to this aspect of production.

The first forest scenes to be taped were the early sequences set at the windchimes in Part One, up to the zoom-in on Tegan's eye. A star filter was used on two of the cameras to show Tegan's slightly dreamy view of the forest in her trance-like state for Part One. Shimmering lights reflected from the chimes were superimposed over Fielding's face for these shots.

SENSUAL TEGAN

Scenes of the Doctor and Adric discovering the TSS in a clearing and being herded along were taped next. Only used as a dormant prop in the first block, the TSS was a large visual effects creation big enough for an operator concealed in its rear wall to move the machine and operate its side pistons and other devices. During the recording of these scenes, Fielding was made up as Tegan-Dukkha for her possessed scenes at the windchimes for Part Two. For her scenes as Tegan-Dukkha, Fielding toned down Tegan's exaggerated Australian accent and used deeper, more sensual tones. Her make-up was returned to normal while Mills was made into Aris-Dukkha during the taping of the next scene: the Doctor and Adric arriving at the dome in Part One. The view of the dome seen by the Doctor and Adric in Part One was again a model shot. The remaining windchime scenes for Parts Two, Three and Four were next to be completed, followed by a scene on a forest path for Part Four as Tegan tells the Doctor, Todd and Karuna about her dream.

The remaining Wherever scenes were recorded at the end of the studio day. For the scenes of Tegan talking to herself,

Fielding pre-recorded the dialogue for one of her selves and played out the scene in the blackness against the tape, hearing the dialogue played back to her through a hidden ear-piece. With one half of the conversation completed, the actress then changed positions and performed the remainder of the scene with the soundtrack of the previous take played back to her. Split-screen was used to place the two Tegans face-to-face, the black background eliminating line-up problems.

The next day in studio began with the recording of the windchimes scenes for Part One in which the Kinda tribe left offerings at Tegan's feet. The Kinda were dressed in costumes inspired by South American indians, with the men in loincloths and the woman wearing yellow tabards. Four children were hired, and were generally only allowed to perform in the afternoon. Sarah Sutton recorded her only two scenes for the serial in the forest clearing where the TARDIS had landed. Richard Todd suggested that he should undo his tunic in his final scene to show that Sanders was now at peace with himself.

Taping continued with the sequences set in a clearing in the forest for Part Three. These scenes saw the Doctor and Todd initially lost, then encountering the Kinda tribe and the Trickster.

The scenes leading up to and depicting the Kinda attack on the dome in Part Four were recorded next. The TSS fired flash-charges from the weapons mounted on its sides. A similar flash charge was built into Aris' wooden imitation TSS frame to detonate on cue as a simulated hit. Further scenes set on a forest path had Karuna leading the Doctor and Todd to see Panna in Part Three. This was then followed by two scenes of the injured Aris in the forest for Part Four, leading up to the climactic defeat of the Mara.

The circle of eight mirrors were lightweight constructions using mirrorlon. A tower camera provided shots looking down over the top of the circle. Grimwade's main problem was keeping the camera reflections out of shot on the many mirrored surfaces.

Originally planned as an electronic effect, the Mara was eventually achieved by means of a snake prop large enough to contain actor, Stephen Calcutt, who manipulated the costume and operated its jaw mechanism. This was constructed by the Stephen Greenfield Association and suspended from the the lighting gantry on wires – these being hidden in post production with video effects. In earlier shots, a small prop rubber snake was manipulated by Adrian Mills, followed by CSO shots of a larger Maran snake writhing and growing and then shots of Mills with a larger snake prop.

Taping on the final studio day was very hectic with a number of complex sequences to fit in. Two more scenes set at the exterior of the dome were taped: Aris approaching the dome in Part One and the Doctor and Todd leaving in Part Three. The next scenes to be taped were set in the glade where Karuna and Panna wait for Sanders, with all of Mary Morris' scenes recorded on this final day. The sequence at the start of Part Two where Karuna "reads" Aris' thoughts for Panna was originally planned as a fade between Adrian Mills and Sarah Prince. As Sanders opens the box, Richard Todd's image was defocussed to emphasise the traumatic experience. During the taping of the next scene in the forest for the start of Part Four, Davison clearly slipped on a piece of loose artificial grass as the Doctor talks to Todd and Panna/Karuna, but the shot was retained due to the tight schedule.

The final evening was devoted to the complex shots that formed Panna's prophecy of the Mara in the Beyond for the end of Part Three. A shot of Panna superimposed over a crumbling pillar had been carefully set up by Logan, but Grimwade's team ran out of studio time to record it. Dry ice was used in the nightmare sequence which was processed using a degraded video effect to emphasise the primary colours. The clocks used included a metronome, a digital clock, an hourglass, a sundial, a candle and an alarm clock.

The final recording was made on the set of Panna's cave for Parts Three and Four. Publicity photographs were taken of Peter Davison, Mary Morris and Nerys Hughes during rehearsals.

CURSE AND EFFECT

A wave machine was used to generate the bizarre swirling patterns (of red and green blobs on a black background) seen outside the cave as the forest dissolved away, and a roll-back-and-mix effect was used to show the Doctor and Todd disappearing. During this effect, Mary Morris moved her arm, but the lack of time meant that a re-take was impossible (Morris' only appearances in Part Four were in the reprise and as a corpse). Another cross-fade was used for the Doctor and Todd appearing again after the prophecy. In order to record all of the essential material, an expensive thirteen-minute over-run occurred on this final studio day. This recording was attended by John Tulloch and Manuel Alvarado, two arts lecturers in television and mass communications who were writing a text book studying the many themes and styles in the series, entitled *Doctor Who – The Unfolding Text.*

Gallery only work on the serial to add effects (which did not require any of the cast) was made in TC8 on the afternoon of Thursday 8th September, during which time the opening and closing credits for all four episodes of this serial and *Castrovalva* were taped. Quantel was used for the zoom into Tegan's eye in Parts One and Two and also for the shot in Part One of the chess players receding into the distance. For the shot of ten Tegans, the output of two cameras was replicated by electronic effects expert Dave Chapman to give two groups of five identical Tegans. At the end of this sequence, Chapman slid the images of the final two Tegans together to merge as one again.

The gallery only day also covered the scene in Part Two where Tegan and Dukkha vanish. The script had indicated that they both disappeared entirely at this point, and a locked-off camera vanish with recording break was originally planned. Instead, a ghostly white video outline was generated against the black void. Video effects were used to blur the dying Mara, which vanished in a blaze of pink light, and an orange video effect was used on the defocussing close-up shots of people who open the box of Jhana. This also featured in the visions seen by the Doctor and Todd at the start of Part Three.

Some of the episodes overran by several minutes, and Parts One and Two had to be restructured in editing with both cuts and scene re-ordering. Originally in Part One, after Sanders sends Hindle to tidy himself up, he becomes aware that Todd is watching him disapprovingly. The scene of Sanders exercising ran longer, with Sanders speculating on the missing members of his team, and ended with Hindle returning (now smartened up) to ask what Sanders' next move "as Com Ex" will be. A brief scene in which the TSS herds the Doctor and Adric towards the dome was removed: as the duo try to escape into the bushes, the machine fires two beams at them, forcing them to return. A small amount of material was cut as they arrive at the dome, showing the pair on the scanner screen and a hand operating the external drawbridge hatch to the airlock. There was also further material with Tegan talking to Dukkha.

Part Two also had minor cuts. A scene towards the start of the episode showing Aris watching Karuna and Panna waiting for the TSS was removed and re-edited with sound from a subsequent scene as Karuna comments on Sanders. Some dialogue between Adric and Hindle as the former watches the scanner was trimmed, as was the start of the scene in which Dukkha confronts the two Tegans. The start of the scene in which Hindle has Adric punished was cut, along with shots showing the possessed Tegan racing around the windchimes and then climbing a tree with a bag of apples from the Kinda tribute. The return of Sanders to the control room was cut, with the pacified base commander explaining how his legs are tired and that he is not as young as he was. There were other various timing edits made in the closing sequences in the cage. Second edits of Parts One and Two were prepared for transmission, along with the first edit of Part Three. Part Four, however, required extra material to bring it up to length.

During production, discussions between Bailey and Saward concerning a sequel to *Kinda* had begun. The writer was commissioned on Monday 28th September and delivered a scene breakdown for *Snakedance* on Monday 19th October. Because of the under-run on Part Four, Saward also asked Bailey to provide approximately four minutes of extra material featuring the regular cast only. This was delivered on Monday 26th October.

Two additional scenes were recorded for Part Four using the regular cast and a partial reconstruction of the dome's airlock set. The first, running to thirty-seven seconds, had Tegan and Adric talking about Hindle detonating the bomb, and this continued in the longer two-minute ten-second scene in which they are joined by the Doctor who reveals that Hindle has been dealt with. These scenes appear to have been recorded first in the studio sessions for Grimwade's next story *Earthshock*, taped in TC8 on Tuesday 10th November. With these scenes completed, a third edit of Part Four was prepared for broadcast.

The incidental music score for *Kinda* was composed by Peter Howell of the BBC Radiophonic Workshop and ran to almost forty minutes. The Mara's screeching theme was produced by sliding a violin bow down a cymbal, loading this onto a Fairlight computer synthesiser and modulating it into the music. The sound of the windchimes had been previously used by Howell in the title track of his album *Through a Glass Darkly*. When the Kinda communicated telepathically, a high-pitched whining note was included in the music and sound effects, produced by Howell running his finger around the rim of a wine glass.

Kinda was transmitted on Monday and Tuesday evenings on BBC1 from Monday 1st to Tuesday 9th February, 1982. The ratings for the series were a vast improvement on the previous year. Competition on Mondays was generally from ITV's holiday programme *Wish You Were Here* and from the celebrity charades show *Give Us a Clue* on Tuesdays.

In the summer of 1983 *Kinda* was a late addition to a repeat run of early Peter Davison serials in August, and was sandwiched out of sequence between *The Visitation* and *Black Orchid* for nightly transmissions from Monday 22nd to Thursday 25th August. The repeats were transmitted against either local programmes on the ITV network or the popular Central soap opera *Crossroads*. Part Two of *Kinda* was also one of the *Fifth Doctor Selected Gems* shown at London's National Film Theatre on Sunday 30th October 1983 as part of a weekend tribute to *Doctor Who*.

The first book to cover *Kinda* was Tulloch and Alvarado's *Doctor Who – The Unfolding Text*, published by Macmillan Press in both hardback and paperback in November 1983. The serial was novelised by Terrance Dicks as *Doctor Who – Kinda*, which remained faithful to the transmitted version. Published first by WH Allen in hardback in December 1983, the book – Number 84 – was issued in paperback by Target in March 1984 with a colour photo montage cover. The paperback also formed part of WH Allen's *The Fifth Doctor Who Gift Set* in 1984, and was reissued by Target with an artwork cover by Alister Pearson in February 1992.

Doctor Who – The Music, an album released by the BBC in February 1983, included a band of music and sound effects of the TSS being attacked by the Kinda from Part Four. The same band also turned up on the second of two *Doctor Who* picture discs for the American market in 1985 and on Silva Screen's CD *Doctor Who – Earthshock* in late 1992.

As well as being sold to the usual markets of Australia, New Zealand, Canada and the United States, the serial was also broadcast in Holland as *De Kinda* in January 1986. In North America, the serial is also syndicated as a ninety-minute television movie. UK Gold broadcast the serial in episodic form over June/July 1994, followed by a compilation transmission. The serial exists at the BBC Film and Videotape archives on its original one-inch videotape, and is also retained by the National Film Archive as an example of a *Doctor Who* serial. It was also released by BBC Video in October 1994 with a cover by Colin Howard.

Andrew Pixley

Serial 5Y Kinda

CAST: Peter Davison (*The Doctor*) with Richard Todd (*Sanders*), Simon Rouse (*Hindle*), Janet Fielding (*Tegan*), Matthew Waterhouse (*Adric*), Sarah Sutton (*Nyssa*) [1,4], Nerys Hughes (*Todd*), Roger Milner (*Anicca*) [1], Anna Wing (*Anatta*) [1], Jeffrey Stewart (*Dukkha*) [1-2], Adrian Mills (*Aris*), Mary Morris (*Panna*) [2-4], Sarah Prince (*Karuna*) [2-4], Lee Cornes (*Trickster*) [3-4].

EXTRAS: Camilla Lawrence, Kiki Lawrence, Jonathan Miller, Alistair Wilkins (*Kinda Children*); Adrienne Lawrence, Tobina Mahon Brown, Ray Hatfield, Ann Lee, Stephen Whyment, Timothy Oldroyd, Robert Appelly, Gail Griffin, David Cole, Richard Reed, Charlie Gray, Chris Bradshaw, Harry Payne, Jerry Judge, Glyn Murphy, Laurence Ferdinand, Rosalind Kendal, Ian Ellis, Graham Cole, Paul Heasman, Paul Baden, Jonathan Evans (*Kinda*); Michael Mungarven, Barney Lawrence (*Kinda Hostages*); Stephen Calcutt (*Mara Operator*).

CREDITS: Written by Christopher Bailey. Incidental Music: Peter Howell. Special Sound: Dick Mills. Production Manager: Ann Faggetter. Production Associate: Angela Smith. Production Assistant: Rosemary Parsons. Assistant Floor Manager: Val McCrimmon. Visual Effects Designer: Peter Logan. Video Effects: Dave Chapman. Technical Manager: David Hare. Senior Cameraman: Alec Wheal. Vision Mixer: James Gould. Videotape Editor: Steve Murray. Lighting: Mike Jefferies. Sound: Alan Machin. Costume Designer: Barbara Kidd. Make-Up Artist: Suzan Broad. Script Editor: Eric Saward. Title Sequence: Sid Sutton. Designer: Malcolm Thornton. Producer: John Nathan-Turner. Director: Peter Grimwade. BBC © 1981.

UK BROADCAST DETAILS *

Part One	1st February 1982	6.55pm - 7.20pm
Part Two	2nd February 1982	7.05pm - 7.30pm
Part Three	8th February 1982	6.55pm - 7.20pm
Part Four	9th February 1982	7.05pm - 7.30pm

* BBC Wales: 1st, 3rd, 8th, 10th February, 1982 at 7.45pm - 8.10pm

UK REPEAT DETAILS

Part One	22nd August 1983	6.25pm - 6.50pm
Part Two	23rd August 1983	6.25pm - 6.50pm
Part Three	24th August 1983	6.35pm - 7.00pm
Part Four	25th August 1983	6.30pm - 6.55pm

Viewing Figures:
Part One: 8.4M (78th), Part Two: 9.4M (45th), Part Three: 8.5M (67th), Part Four: 8.9M (56th). Repeats: 4.2M (96th), 4.3M (91st), 3.9M (103rd), 5.0M (70th).

Audience Appreciation Figures:
No figure for first transmissions. Repeats: Part One: 59%, Part Two: 59%, Part Three: 71%, Part Four: 58%.

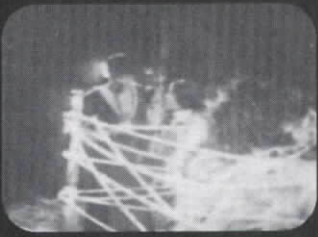
Khrisong wonders why the Yeti broke off their attack. The Doctor theorises that they only came to retrieve the control unit and prevent him from examining it. Jamie suggests that the Yeti they captured was probably after the sphere he found in the cave.

Elsewhere in the monastery, the sphere continues to roll through the corridors.
Khrisong tells them that during the struggle, the sphere emitted a strange sound. The Doctor says that with the right sort of equipment he could trace the signals.

"You mean you can find out where the Yeti are getting their instructions from?" asks Jamie.

"Yes," replies the Doctor, "but we must get back to the TARDIS." Khrisong, realising neither he nor his warriors can defeat the Yeti, decides to trust the Doctor and allows he and Jamie to leave the monastery.

Elsewhere, Thonmi offers to accompany Victoria to find her friends. "Afraid that I may go somewhere where I shouldn't?" she remarks. Thonmi, following a suggestion from Rinchen, leaves to join Khrisong in the courtyard, leaving Victoria.

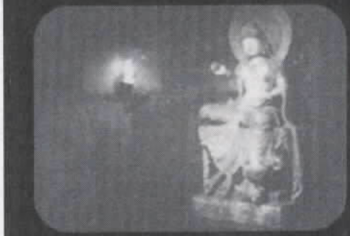


Despite Rinchen and Sapan's claims that she has no need to worry about her friends, Victoria becomes suspicious and accuses them of keeping something from her.

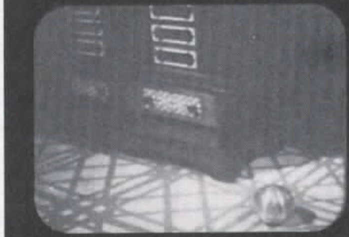
Sapan denies this. "Your friends are busy helping our brothers," he says. Rinchen reminds Sapan that they have duties to perform and they leave, advising Victoria to join Thonmi in the courtyard.

Victoria is left alone in the darkened room . . .

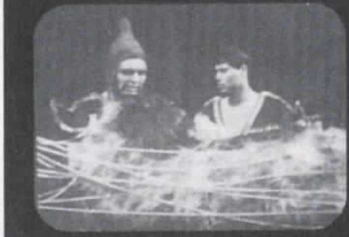
. . . and quickly leaves to go and look for the inner sanctum.



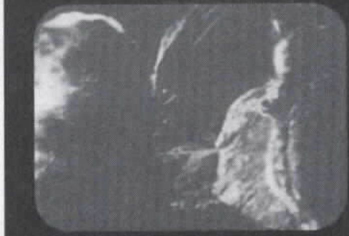
Meanwhile, the sphere continues, unnoticed, to roam the corridors of the monastery, rolling past the door to the inner sanctum.



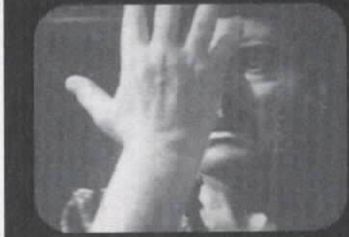
Khrisong admits to Thonmi that even though the Yeti is "dead", he is still wary of the creature. Rinchen arrives with Victoria and recommends that she should be closely guarded as he found her wandering close to the sanctum.



Somewhere close to the monastery, three Yeti assemble.



Songsten enters the courtyard and approaches Ralpalchan. Waving his hand across the guard's face, the Abbot places him in a trance-like state.

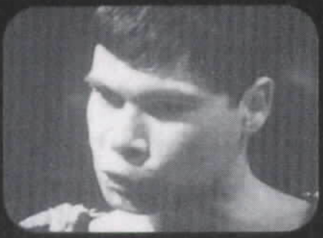


"When I have passed through the gate, you will awake," he tells the guard. "You will have seen nothing."

As the gate closes behind Songsten, the guard awakens from his hypnotic state, remembering nothing.

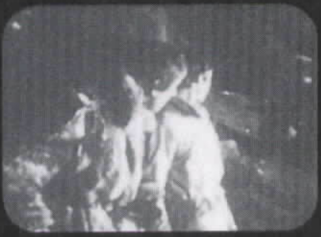
"I suppose everyone thinks I'm a nuisance?" Victoria says, as Thonmi leads her to a small room. He replies that they are only concerned for her safety.

He asks her to promise not to cause trouble, adding that he thinks she is too inquisitive. "Who, me?" Victoria says innocently.



Thonmi offers her some refreshment but she declines. Changing her mind, Victoria accepts but as soon has the young monk has departed, she makes a swift exit herself.

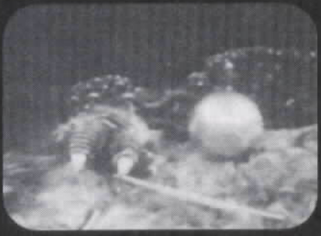
Jamie and the Doctor come across three motionless Yeti. "Perhaps they're switched off," the Doctor wonders before continuing on. Shortly after they leave, Songsten approaches the Yeti and holds out the pyramid. The Yeti come to life and surround the Abbot.



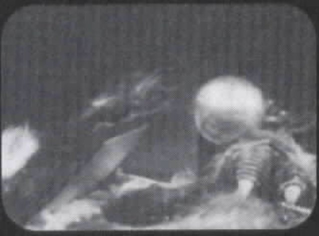
Thonmi returns with the food to find Victoria gone. He reports this to Khrisong who orders the young monk to search the monastery for her.

Approaching the inner sanctum, Victoria hears the voice of Padmasambhava. He advises the young girl to leave quickly – if the monks discover her there they would view it as sacrilege.

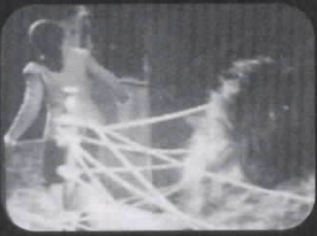
As the sphere nears the immobilised Yeti . . .



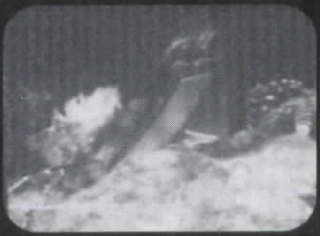
. . . the fur flap covering the chest cavity automatically lifts up, allowing the control unit to slide neatly into place.



The frightened Victoria returns to the great hall.

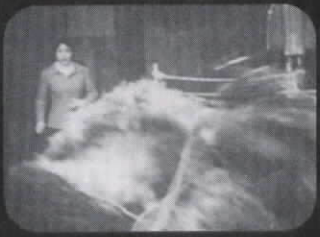


As the flap closes over the cavity, the Yeti begins to move . . .

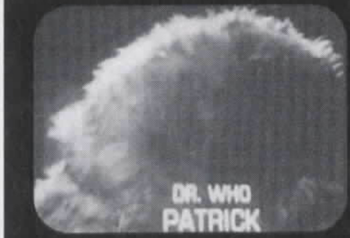


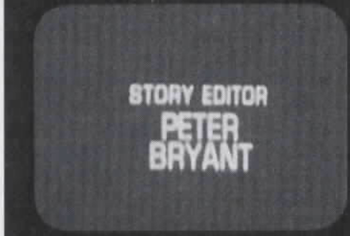
Victoria lets out a scream at the horrifying sight.

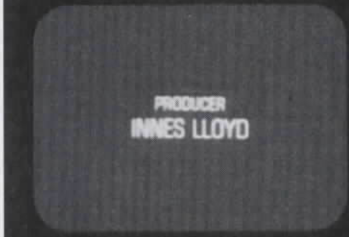
Easily snapping the restraining chains, it rises from the table . . .

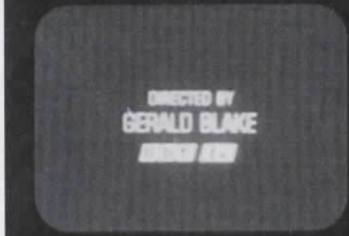


. . . to confront the terrified young girl . . .









**Compiled by
Matthew Pereira**

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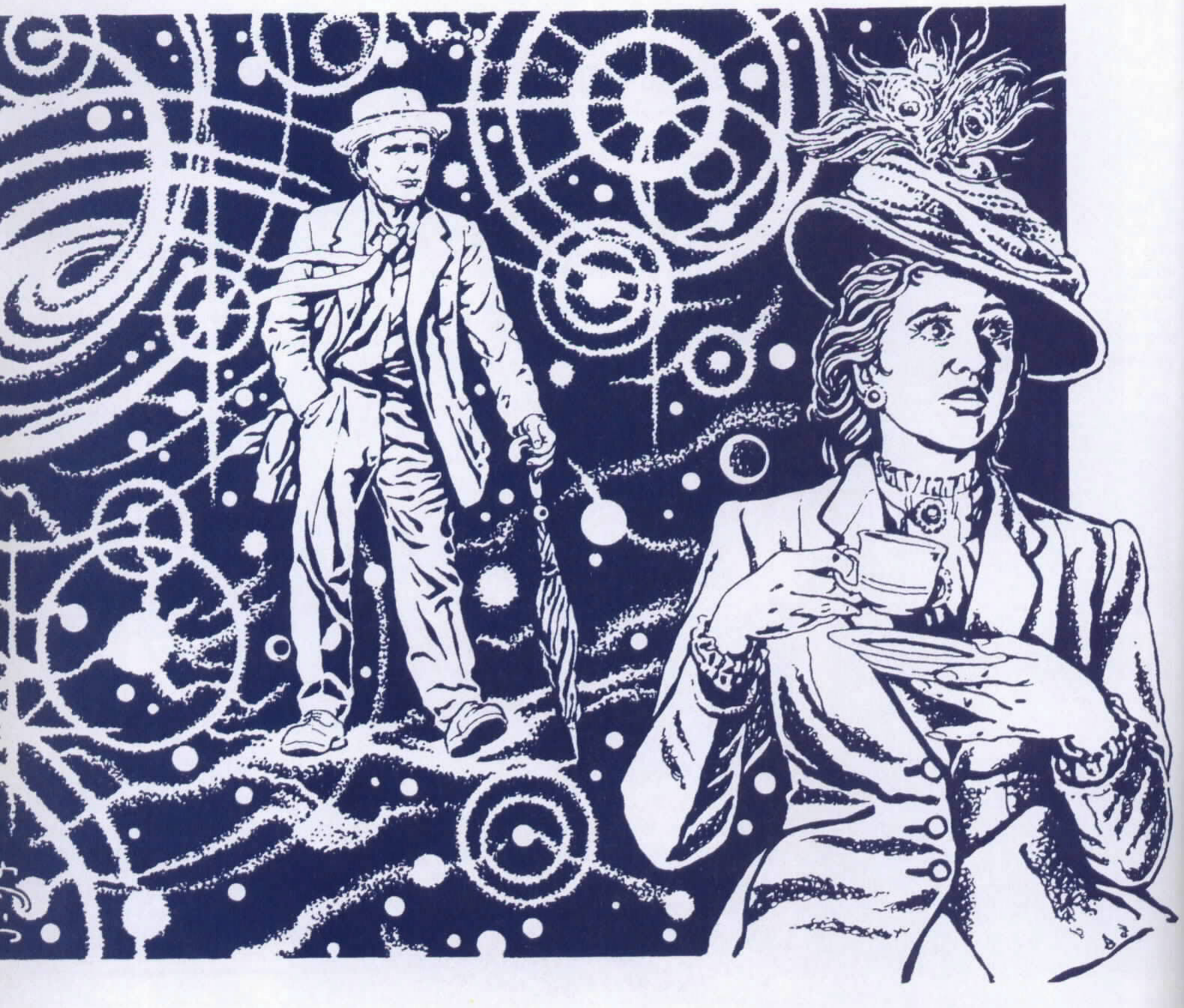
Prelude HUMAN



Alexander Shuttleworth leaned back in the easy chair and drummed his fingers rhythmically on his stomach. 'You may call it cake,' he told his small audience, regarding the small saucer with the last few crumbs that sat on his lap, 'but it goes beyond cake. Call it Ultrasponge, Victoria Maximus, empress of icing sugar.'

The ladies of Joan Redfern's WI group looked at him and then at each other nervously. A few giggled or laughed in a more civilised fashion. Alexander felt as if he was addressing a flock of sheep in hatpins.

'Well, Mr Shuttleworth,' Joan began, replacing her own plate delicately on the table, 'may we move on to the subject of our talk for today, the archaeology of the bronze age?'

One of the ladies leaned over to her friend and whispered in her ear. 'I can't imagine what Joan was thinking of, inviting that man into our circle. One might as well call upon the Serbs to come and ravage us all.'

'Oh, I don't know,' the younger woman replied. 'I think he's quite sweet.'

'That's what all his conquests think, all those young girls ruined in their prime. His reputation should preclude him from the Institute.'

'Reputations!' roared Alexander, causing the two ladies to jump guiltily from each other's ear. 'Reputations are made and broken in British archaeology on the matter of Bronze Age burials. Are we looking at a matriarchal culture, the kind of thing that led to Boadicea's easy assumption of the reins of power . . . or do we deal with chieftans?' He had stood up now, pacing back and forth before the curtains of the little front room in the sunshine.

'Perhaps the inhabitants of long barrows are not even warriors, but priests . . . Oh, hullo, Wolsey.'

He bent to smooth back the ears of the tabby cat that was rubbing itself against his ankles.

'She's quite infra dig herself, of course.' The older woman had quietly resumed her conversation with her fellow. 'Mrs Redfern, I mean. A thoroughly decent sort.'

NATURE

'Mrs?' The younger woman was surprised.

'Widow. Her husband died in the campaign against the Boer.'

'And do you think that she has plans to civilise the notorious Mr Shuttleworth?'

'Goodness, no! I hope not, anyhow. If she aims to remarry, then I'm sure she must pick a more honourable soul. I have heard that she is linked to Mr Rocastle, her employer.'

'The headmaster? He's a bit stiff.'

'He doesn't go up in flying machines carrying piglets, if that's what you mean.'

The younger woman stared at her, open-mouthed. 'How did you come to hear of that? I was ever so slightly squiffy, but – '

'Piglets!' called Shuttleworth, standing to his full height once more. 'Sheep! And even horse skulls have been found in burial mounds. Now, were these animals owned by the incumbents?'

Joan was following his gestures politely, sipping at her tea, but her thoughts were elsewhere. Last night she had had a dream.

She taught science at Hulton College, and she disliked it, all those chemical mixtures, and no idea of anything behind it. Like the world was reductable to simple elements. She wasn't tremendously fond of the open declamation of ethics and, while watching all those young boys destined to be military officers mixing chemicals, she often associated the two. Two parts this to one part that, God and country and a straight back. No inner knowledge of what made these things elements, no questioning of how God's goodness translated into things like patriotism and bravery.

Maybe when she met Arthur again in heaven she'd gain an understanding of the greater things, but for now she hated honour and sacrifice, the things that had made him die proudly. She knew the other women linked her and Rocastle. He'd proposed, the foolish man. That had made her life harder.

But she had her dream. She'd dreamt of the constellations, of Orion hunting the animals. Amongst them was a new one, a group made up of stars from here and there, with two red nebulous hearts. A man had stood looking, staring up at Orion with a mixture of awe and whimsy on his face; a very British expression. He seemed also to be looking down at the spring of 1914.

What had made this dream memorable was that the constellation was in some way associated – this was the unique thing about dreams, that they could suggest the feeling of association without any real connection – with Dr John Smith, Joan's new colleague at the school, the history teacher. Joan had woken up from that sleep feeling quite flushed but refreshed, as if something pure and distant had come to her like a falling star.

Inspiration, in its most literal sense, had filled her, and the notion it brought that morning was that, for the first time in several years, she no longer felt quite so alone.

Dr Smith was small and Scottish, from Aberdeen as a matter of fact, and he had a charmingly mobile face. Full of laughter. If it ever stayed still, it would present a truly terrible image, a frightening strength. But it never did stop moving.

That would be bad, if it stopped. Like a tiger. As it stood, he was the sort of man that one wanted to mother. Very vulnerable, but with that potential to be exceedingly strong. A tiger cub, then.

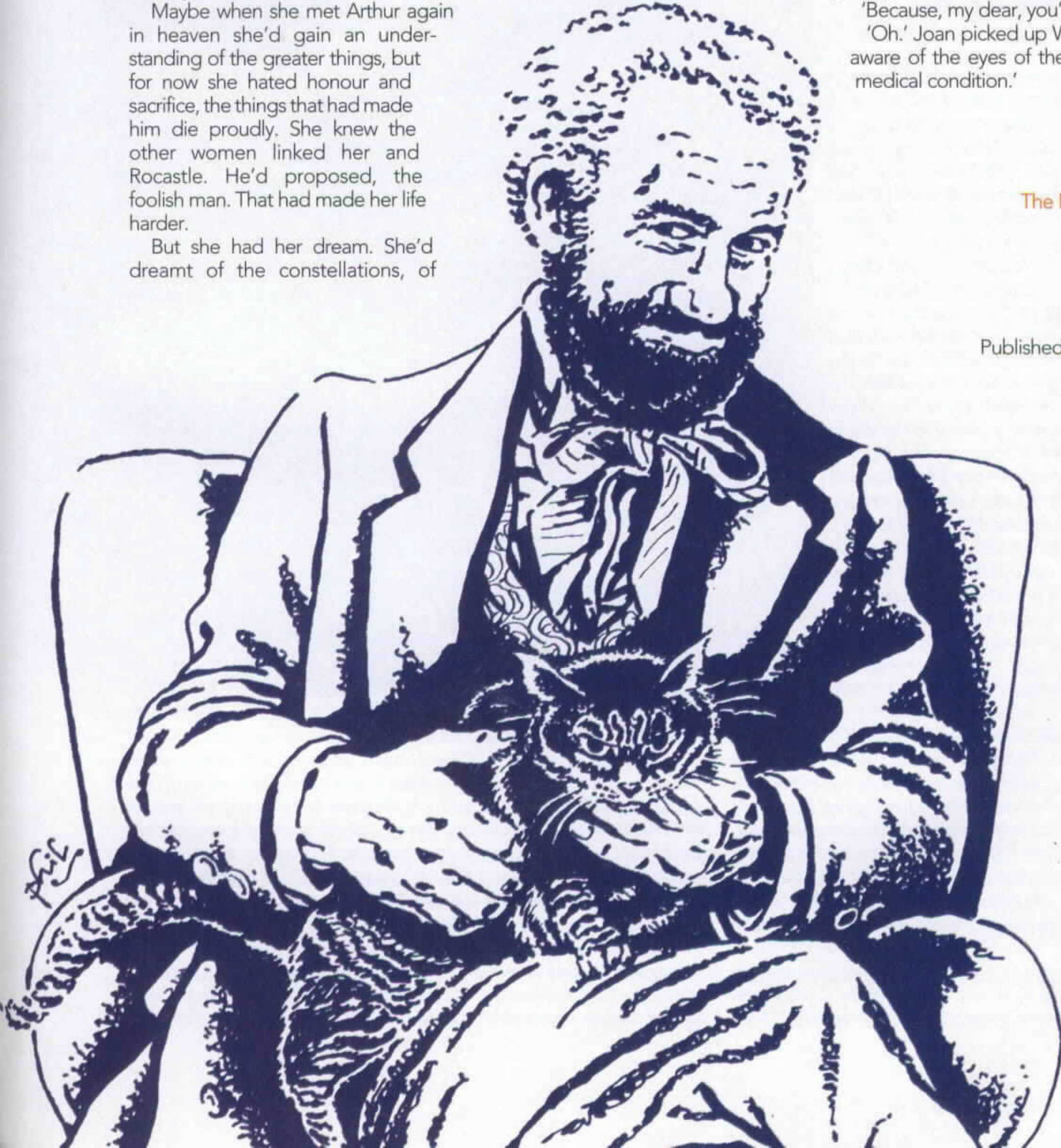
'Cubs, and their master – ' Alexander stopped, turned a fraction, and looked down at Joan, puzzled. 'I say, I haven't said anything too risque, have I?'

'No . . .' Joan flinched, broken out of her daydream. 'Why do you say that, Mr Shuttleworth?'

'Because, my dear, you're blushing.'

'Oh.' Joan picked up Wolsey, and smoothed his fur, aware of the eyes of the other women on her. 'It's a medical condition.'

Paul Cornell



The New *Doctor Who* Adventures

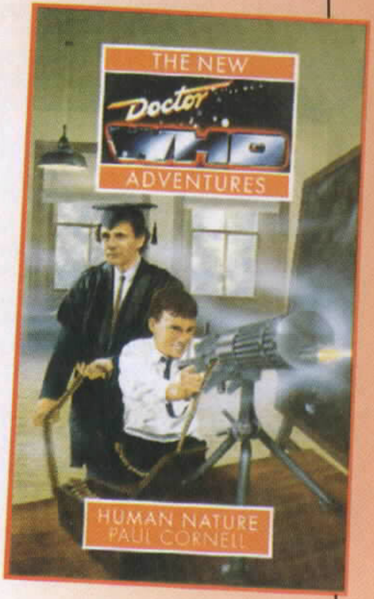
Human Nature

Written by Paul Cornell

with a cover by Bill Donohoe.

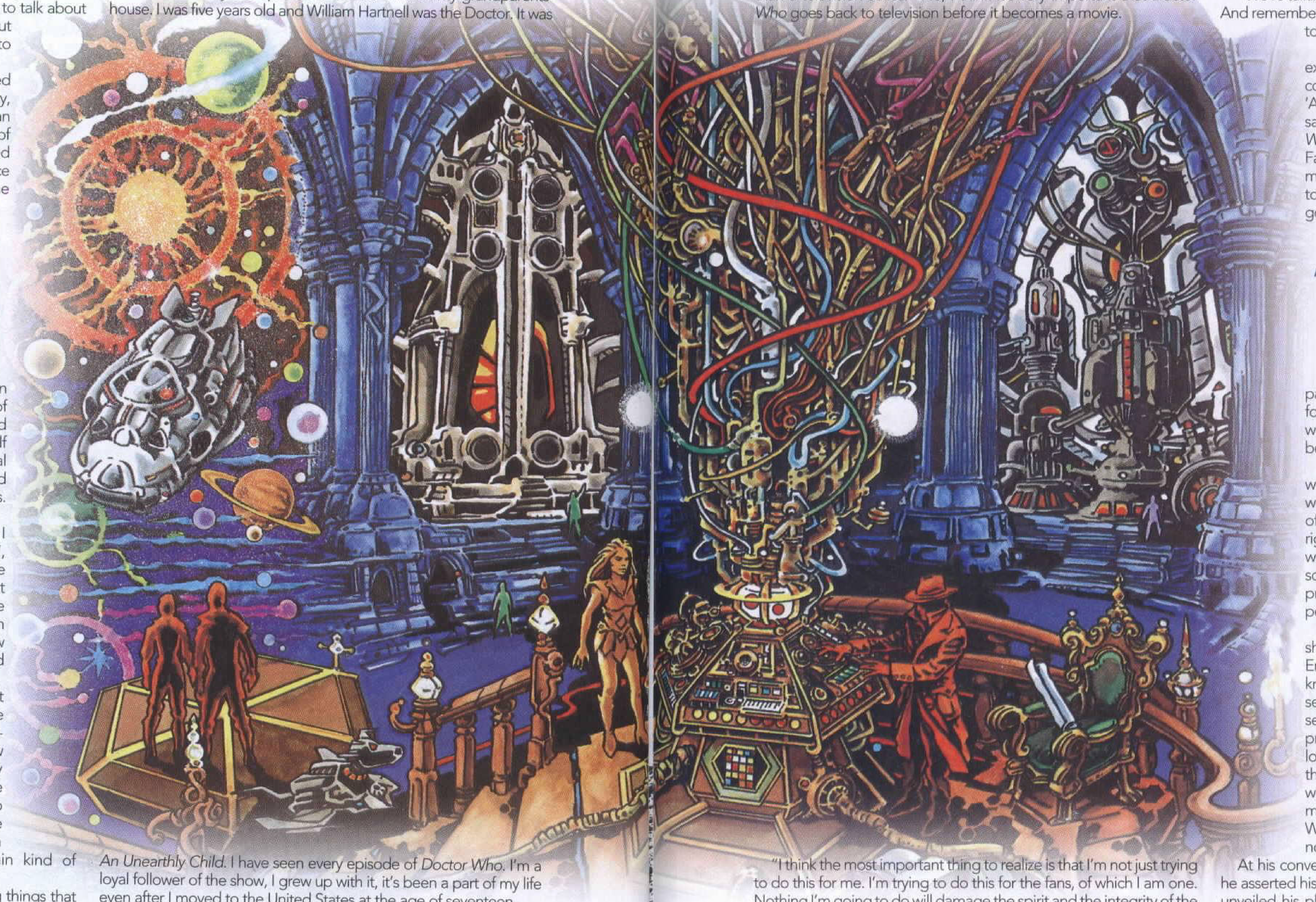
Published by Virgin/Doctor Who Books

on 18th May 1995.



The Man Who Owns Doctor Who

Philip Segal of Amblin Television owns the sole rights to develop a new series of *Doctor Who*. **Tom Beck** recently spoke to him in California about his plans for the future of the series.



On 25th February, Philip Segal of Amblin Television made his first-ever convention appearance at Gallifrey '95 (aka "The Six Wives of Gallifrey One"), an annual *Doctor Who* convention in southern California. He had attended Gallifrey '94 the previous year, incognito, and enjoyed the experience so much that he decided to return, this time as an invited guest. His panel appearance was a major event, taking place before nearly the entire convention audience.

Before he spoke publicly, however, I had the opportunity to record the first interview with Philip Segal. He was very happy to talk about himself, understanding that the more fans know about him, the more confidence they will have in his ability to revive *Doctor Who* the way they want it done.

Born in Essex in 1958, Philip Segal came to the United States in 1975 and attended San Diego State University, studying film and television. His early career was as an assistant casting director and literary agent. As director of development for Columbia Pictures Television he helped develop the short-lived series based on the science fiction movie *Starman*. It was while at Columbia that he first began pursuing the rights to *Doctor Who*.

> **"Three generations of my family have grown up with *Doctor Who*."**

From Columbia, Philip moved on to ABC Television where he was the programming executive in charge of *Twin Peaks, thirtysomething, The Young Riders* and *China Beach*. "I was with the network for two and a half years and responsible for over twenty-two individual shows, almost three hundred hours of television. I joined Amblin in 1991, I've been there for three and a half years. I'm head of production for Amblin Television."

Philip has been very busy at Amblin. "The first thing I did for Amblin was something called *The Class of '61*, which was a period piece. It was a pilot, a two-hour movie that never went to series. The bane of my existence is that I actually created *SeaQuest DSV* and gave the idea to the writer I put in charge of that production. It's a show I'm rather disappointed with. It's very sad. It's not the show that I came up with, nor is it the show I hoped it would become. I also developed *Earth 2*."

I asked Philip about Amblin's increasing involvement with television rather than films. "Well, Amblin's in a state of transition right now. Soon, Steven Spielberg's attentions will be focused on Dreamworks, which is his new studio [Dreamworks SKG, co-founded with Jeffrey Katzenberg and David Geffen]. It's difficult, because one of the things we were sort of forced into was to end up having all the science-fiction series on the air. It was the only way we could actually get into the television business, because the networks expected a certain kind of product from us.

"We were pushed into a corner and ended up doing things that we really shouldn't have been doing. We should have been a lot more eclectic. There are other things that we would have loved to have done, not all necessarily in the science-fiction genre. And it's a very difficult genre to be in, because unless you're really passionate about what you're doing and can follow it through with writers and producers who really have a vision and believe in what you're doing, then ultimately the show gets passed on to people who don't have a good sense of what is trying to be accomplished, and you have a watered-down version.

"The tragedy of that, of course, is that science-fiction fans can be very loyal, but they can also be very critical. That criticism comes from the fact that we have a far more sophisticated audience today than we had ten or twenty years ago, and the expectations are very high. And when you don't meet those expectations, as we very rarely do, we get criticism, and a lot of it is very valid."

Philip is clearly an enthusiastic fan of the genre. "Oh, very much so! My first introduction to science-fiction was Jules Verne. I think the classics for me were Edgar Rice Burroughs and Arthur Conan Doyle. My grandfather was of a different time and a different ilk, and he was the one who introduced me to science-fiction.

"I watched my first episode of *Doctor Who* at my grandparents' house. I was five years old and William Hartnell was the Doctor. It was *An Unearthly Child*. I have seen every episode of *Doctor Who*. I'm a loyal follower of the show, I grew up with it, it's been a part of my life even after I moved to the United States at the age of seventeen.

"Three generations of my family have grown up with *Doctor Who*, and now that I have a son, it will be four. I have a closeness to the show that a lot of the fans today don't have. People who are joining in when Peter Davison became the Doctor, or even Sylvester McCoy, have their own attachment to the show. But going through coal strikes and other historical events, it was a constant that the Doctor was a hero, and there are very few heroes on television today. And I think that's what makes the Doctor such an exciting character."

I asked Philip if he had a favourite Doctor. "You're going to get me into trouble here! I have a real fondness for the first four Doctors. I think they engendered the spirit and body of the show for me. If I was forced to pick a favourite, it would probably be Tom Baker. But there are elements to the Pertwee, Troughton and Hartnell Doctors that are just wonderful."

Philip is obviously an avid fan of *Doctor Who*. Perhaps he is a bigger fan than most, for he has been pursuing his revival of the series for a long time. "Six years," he said when asked long he has been at work on his dream. "It's taken me six years. I was at Columbia Pictures when I started."

I asked him if he had considered producing a theatrical film rather than a television series. "No, I think it's very important that *Doctor Who* goes back to television before it becomes a movie.

"I think the most important thing to realize is that I'm not just trying to do this for me. I'm trying to do this for the fans, of which I am one. Nothing I'm going to do will damage the spirit and the integrity of the show – that's the only reason why the BBC gave it to me, and it took a long time to do that. One of the things that has been very sad and I haven't been able to comment on are all of these ridiculous allegations about a 'rapping TARDIS' and a 'TARDIS with lips' and all of this thing. The show's been put under such a microscope that it's difficult to really function. Hopefully we can dispel some of those fears, get people excited about the future and let everybody know that the show is in good hands."

There have been countless rumours concerning the new production ever since it was announced in 1993 that Amblin had been negotiating with the BBC. Philip has tried to ignore them all, but one hit very close to home: that the BBC was dissatisfied with Amblin's script for the pilot episode. "It made me very angry because it couldn't have been further from the truth. We've had a terrible time with leaks at the BBC, but the lies and the viciousness have been really silly.

"I was only upset to the extent that it poisons the project and it doesn't give us a chance to get it off on the right foot. I want people to come and judge the material. If they decide they don't like it, then that's fine and I respect that. But judge us on the production itself, don't judge us on innuendo and rumour.

"We're talking about a first draft. Scripts go through many rewrites. And remember, even when you're rolling film, you still have a chance to rewrite the script."

I asked Philip to comment directly on the fear expressed by some fans that having an American company produce *Doctor Who* might lead to an 'Americanisation' of the programme. "I don't necessarily think Americanising the show is healthy for *Doctor Who*, nor do I think that we are attempting to do that. Fans should know that one of the guarantees I have made to the BBC is that I am not going to do anything to damage the 'Britishness' of the show. What we're going to try and do is take the baton that has been passed to us and move the show into a new generation for the Doctor that engenders the spirit of the old. In no way will I allow anybody to damage this franchise. It belongs to the fans, it doesn't belong to anybody else."

> **"Nothing I'm going to do will damage the spirit and the integrity of the show."**

Philip added that while he was not completely happy with the state of development of the script, "I'm happy with the quality of the writers. I think that this is again one of those projects that is going to be very tough to get right. We're going to try and please everybody but we're not going to. We're going to fail miserably for some people. I think that whichever writer ends up producing the final draft will obviously be a very lucky person. It's going to be difficult. We're not there yet."

"We have not made any decisions about where the show is going to be shot or produced. It may be in England or somewhere else in the world, we don't know. What we've been desperately trying to do is secure a home for the Doctor that makes the most sense. We've had offers before, we could have started production a long time ago, but we chose not to for a lot of reasons. I have a very strict set of rules about how the show is going to continue, and unless people are willing to embrace the mythology and everything that makes the show what it is, we're not going to do it. We're not going to turn the Doctor into something he's not."

At his convention panel, Philip received a standing ovation when he asserted his insistence on casting a British actor as the Doctor. He unveiled his plans for the series' new look, including a redesigned TARDIS console room. Pictured left is **DWM** artist Phil Bevan's interpretation of how the new set could appear, based on Philip Segal's description. To the far left is the Infinity Chamber – a "window onto the universe". The console itself is far larger, connecting to the ceiling, and the room is cathedral-like in scale and atmosphere.

Philip Segal has a personal, five-year option on the programme which would follow him were he to move on from Amblin. He seems willing to work at least twice that long if that's what it takes to get his hero back on the air. "What allowed me to have access to this material was my passion for this character, my belief in the classic nature of this character, and the fact that, ultimately, the Doctor is a hero, and there are very few heroes, classic or otherwise, on television." ◆

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A Very British *Who*

There has been a great deal of discussion about the future of *Doctor Who* since the announcement that an American company, has acquired the rights to make a new series. Alongside excited speculation of what *Doctor Who* might look like with an American-sized budget, a concern has emerged that a production made in the United States might be unable to capture the programme's essentially British character. The debate made me stop and think: what actually makes *Doctor Who* so essentially British?

I suspect that the "Britishness" of *Doctor Who* is created not by its production style but by its *cultural* style. This is perhaps best described as a particular place from which the world and, in the realm of science-fiction drama, the universe, is viewed. This is most clearly visible in the ways in which the programme defines what is alien and what is familiar, what is and what is not from this place, this "Planet Britain".

In order to show us people from other planets, *Doctor Who* has frequently used people and images from other countries – places and cultures which are alien precisely because they are not British. Some reference sources have suggested that the actor David Yip (later to become *The Chinese Detective*) was cast as Velden, in *Destiny of the Daleks* because his oriental features would suggest to the audience that not all of the Daleks' slaves came from Earth. In this story, being Chinese and coming from Earth are mutually exclusive; there are no Chinese people living on Planet Britain.

> **In *Doctor Who* Britain and Earth are really the same place.**

This is not to say that all black and Asian people in *Doctor Who* are from other planets, but the series has on occasion appropriated non-western images to convince the viewers that they are seeing alien beings. It is not only racial characteristics which are used in the programme to differentiate aliens from Earthlings (in fact this is quite a rare occurrence) but the programme has often used non-western cultural images to represent what is unknown and unfathomable.

Terrance Dicks, interviewed for the *More Than 30 Years In The TARDIS* video documentary, informs us that the Draconians "had morals and a culture and a way of life rather like Japanese samurai." Popular conceptions of ancient Japanese culture have been used on several occasions in *Doctor Who* to represent alien life. The Sea Devils in *Warriors of the Deep* wore costumes that clearly reflected a distinctive samurai-style design. King Yrcanos in *The Trial of a Time Lord* similarly wore a samurai-orientated costume, not to mention kabuki-style eye make-up.

As was noted by Phillip MacDonald in his study of images of the future (*Tomorrow's Times*, **DWM** 223), *Doctor Who* has frequently used images of the British Empire in order to show us what Earth may one day be like. In this "heavily allegorical vision", Britain and Earth are really the same place. The makers of *Doctor Who* have consistently told these stories of empires and colonialism from a liberal point of view, with writers such as Robert Holmes and Christopher Bailey building their stories on strong anti-colonialist messages. In *The Power of Kroll*, the Swampies are being cruelly exploited by both the men from the refinery and the gun-runners, and in *Kinda*, the arrival of the expedition (who are dressed in British Army fatigues) disrupt and endanger the idyllic communal life of the Kinda tribe.

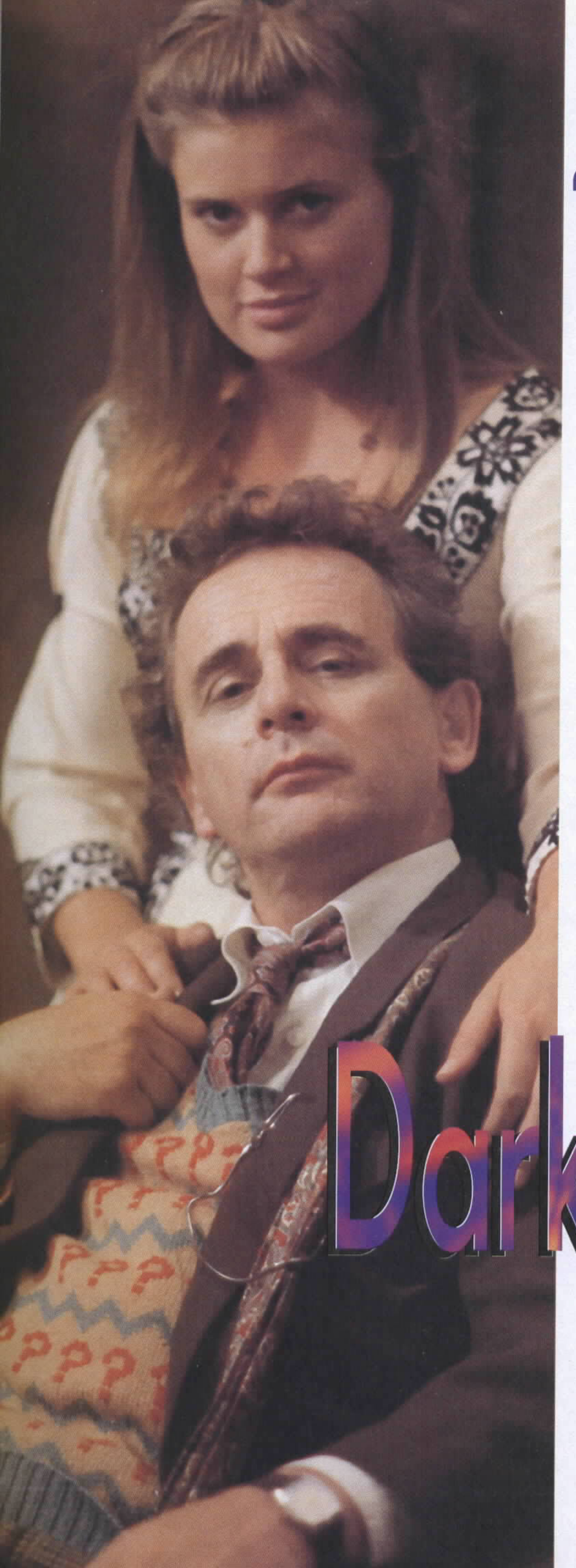
The Doctor's role in these adventures is always to side against the imperial interests, which are characteristically corrupt and self-seeking, and to protect the vulnerable natives. It is the Doctor's task to reveal the exploitative character of colonial relations and lead the somewhat simple natives to liberation, an objective they are unable to achieve on their own. The programme is often very critical of Britain's colonial past; Phillip MacDonald gives us the example of *The Mutants*, describing the story as a "schematic attack on white colonialism."

It is interesting that despite being very critical of Britain's past actions, *Doctor Who* remains unintentionally influenced by a colonial way of thinking. In many stories, even when the colonised people are seen as exploited they are still portrayed as "savages", being not only technologically inferior but also socially inferior to the scheming imperialists. In *The Power of Kroll*, the Swampies are portrayed as having a simple and crude culture; they are barbaric and uncivilised, as are the nameless "primitives" of *Colony in Space*. Despite being critical of colonialism, such stories unintentionally use the language that the colonial oppressors themselves indulged in to describe the people they subjugated and to justify their violent actions against them. Sadly, but perhaps inevitably, part of *Doctor Who*'s Britishness is the stereotypes it holds about people from other cultures and ethnic backgrounds that are part of the legacy of Britain's colonial past.

There are moments when the programme has managed to break out of such stereotyped thinking, and the results have been simply breathtaking. Christopher Bailey's *Kinda* is one example. There can be no doubt that the colonial oppressors are British – they are even dressed as British Army officers. But despite the Kinda tribe looking like "simple savages", they are a resourceful and intelligent community from whom both the colonial force and the Doctor and his friends have much to learn. The way of life of the Kinda is so different from that of the British colonial force that Hindle and his colleagues simply can't see it. The Kinda's communal culture just looks like so much savagery to them.

If the programme is made by an American company, I suspect that this underlying Britishness will disappear. For good or ill, *Doctor Who* will be influenced by a new set of cultural themes and perspectives and will no longer view the universe from a planet called "Britain" but rather one called "America". Now, I wonder what that will look like?

Matthew Jones



Dark Deeds

In the final part of this interview, **Andrew Cartmel** talks to **David Bishop** about his work as script editor on Season Twenty-Six of *Doctor Who*, and reveals some of his plans for the unproduced Season Twenty-Seven.

"Although John favoured the more exotic settings, I put my shoulder behind Earth-based stuff for Season Twenty-Six, because I felt it worked better. The other thing I always held out for, which there was resistance to, was monsters that looked like human beings. I knew that if we had a monster that was just a person with long fingernails, fangs and contact lenses, it could be done beautifully. As soon as you get into anything more elaborate, you have a situation where make-up or effects or costumes may leave you with a monster that's just funny or cuddly. That's a big danger, cuddly monsters. For example, the Cheetah people in *Survival*. Or *The Caves of Androzani*; a very good story, but the dragon in that doesn't look alive – it looks like a Chinese New Year parade dragon. I was glad the stories were Earth-based in Season Twenty-Six, although I suspect a lot of fans weren't happy about that. It was all part of an agenda: more Earth-based stories, more humanoid monsters, less of the TARDIS.

"The TARDIS is great, but the less you see of it, the better. I particularly disliked people having arguments in their bedrooms in the TARDIS, it was like *Neighbours* with roundels on the wall. The TARDIS is this spooky machine that transports you through time and space and it's bigger on the inside than it is on the outside. But beyond that, it's just a plot device. It's a cheap set to shoot, but it's terribly brightly lit and looks like a plastic control room. Also, you'd sometimes get shots of the TARDIS flying through space. Why? It's a time machine! I have a revisionist view of the TARDIS.

"Now, for this season, I also had to get some different writers as some of the others had moved on. Kevin Clarke was now writing for *Minder*, Stephen Wyatt had done two on the trot and Malcolm Kohll had gone on to write his American mini-series.

"Ben Aaronovitch, of all the writers I worked with, was the ultimate *Doctor Who* writer because he had a real feeling for the series. With other writers, I felt I was the custodian of *Doctor Who*. It wasn't about whether writers were fans, because often fans have no objectivity – lots of knowledge but no objectivity – and although in isolation Ben could not create the perfect script, he was really the perfect *Doctor Who* writer. So I wheeled on Ben, and he wrote *Battlefield*, which apparently re-jigged elements from a previous idea he'd submitted. I named the story.

"There are a lot of aspects of individual stories that I cringe at. Sometimes it's the lighting, the costumes, make-up or a particular visual effect. But I think *Battlefield* was well-mounted and very well directed. I know that Ban and others under-rate it. In ten years time people will look back and recognise *Battlefield* was a great story.

"One thing it may be remembered for was the prospect of killing off the Brigadier. That wasn't just a John Nathan-Turner rumour; all the way along we toyed with the idea, but ultimately the problem was that we liked the guy too much. The Brigadier does arrive very late in the story, but you think you're going to get him early on and you get Bambera instead. That kind of riff really appeals to me. It's a tease. There are elements of *Battlefield* I think are genuinely spooky, like where Ace and Shou Yuing are in the chalk circle. The Destroyer is great – the BBC is always capable of producing a great monster like that, but you can't predict when they'll do it.

"One of the things I liked about *Battlefield* is this casual line from one of the characters about having to phone from the pub, the phone in his car isn't working. Nowadays nobody would think twice about that, but at the time nobody had really foreseen car phones. Ben was very good at that, he had that science-fiction turn of mind. You had to try and get some of the other writers into that way of thinking or just do it yourself when editing the scripts. A lot of would-be scripts I'd get at the office were just self-contradictory. They'd give you a future world that was inconsistent and implausible. Costumes were a similar problem. For years in movies and television if it was the future, everyone was either wearing Roman togas or white zipsuits. The movie *Bladerunner* was a real turning point for that, because it recognised that fashion was cyclic and people in the future would wear fashions from the past.

"So the phone in the car, two drinks costing five pounds in the pub, and the living currency the Doctor pulls out of his pocket are the little touches that Ben is excellent at.

"*Battlefield* was a good lesson in objectivity for me. For some reason Ben couldn't write a speech for the final episode, so I ended up writing it. It went on for pages. Ben looked at it and said it went on for too long. I told him not to be ridiculous – every words stays! When it was shown at the BBC, people were falling asleep in droves so we edited it right down. It was a very valuable lesson for me. I could always edit other people's material but I have trouble editing my own.

"People having arguments in their bedrooms in the TARDIS . . . was like *Neighbours* with roundels on the wall."

"*Ghost Light*, although made last, was shown next and many people have commented on its complexities. I thought it was quite straight-forward: a bunch of aliens end up in a Victorian house! It's a good, moody ghost story which is actually about aliens. I think the whole evolutionary theme is that survivors succeed. It is a very ornate story . . .

"Marc is a fan who actually wrote a *Doctor Who* and is no doubt hated and envied in fandom for that. We got endless scripts – I can't tell you how many scripts we got from fans. The great thing about Marc was that he sent his work in cold. He was working at the BBC at the time but there was no clue to that in his script. I liked the material, got in touch with him and then discovered he was working just up the road. Anybody else who was a fan and worked at the BBC would have put that at the very beginning of his letter. So I was impressed by that.

"He eventually came up with *Lungbarrow* which was the precursor to *Ghost Light* – indeed, it was almost made. It was all about the Doctor's family. *Lungbarrow* wasn't the first storyline Marc had sent in, but it was the first one groomed as a potential script. The Doctor goes home and faces his family. It was very *Gormenghast*, full of Mervyn Peake intricacies, dark and gothic. 'Lungbarrow' was the name of the Doctor's home and it was actually a sentient being. Marc had worked out all this stuff about the history of the Time Lords. In contrast to most of the stories we see set on Gallifrey, people in spangly togas in a brightly-lit place, this would have been like *The Addams Family* on acid. There were a lot of great things about it, mostly the mood.

"When John was presented with it, he felt it was too way-out for a lot of reasons. In retrospect I'm glad, because we then came up with another Earth-based story. *Lungbarrow* was the antithesis of that – the Doctor doing weird things in an extremely weird setting, even by the standards of *Who*. So when John didn't go for *Lungbarrow*, I suggested that we do a Victorian story with a lot of the elements of *Lungbarrow*, like the creepy household. John went for that so I rang Marc and said he was doing this Victorian Earth-based story. The Victorian cobwebbiness of *Lungbarrow* was one of the best things about it, so we stole that mood and a few other elements and came up with *Ghost Light*.

"Something we'd noticed on *Delta and the Bannermen* was that we'd get these production people who didn't necessarily want to work on *Doctor Who*, that were being rotated through the BBC system and weren't enthusiastic about working on our show. Some of them respond to the challenge of science-fiction by trying to do something really interesting, others just don't have any reference point. They don't like science-fiction, they think it's silly, they don't give it their best shot. But as soon as you say '1958' or 'Victorian England' they go crazy with enthusiasm, they love it. And you want that, you want people's enthusiasm, you want the team on your side.

"People have said that *Ghost Light* suffers in the sound mixing, the music is too loud in a lot of places and they missed vital chunks of the dialogue. Well, perhaps there's a flaw in the script-editing, because missing one line shouldn't make the whole story incomprehensible. One thing I learned was never to have important dialogue and action at the same time.

"There's a lovely moment where the bells chime, panels slide back and maids almost float out from inside. That was down to the director, Alan Wareing. Oddly enough, his reference point for that was the film *The Blues Brothers* where a nun comes rolling out on a trolley. Alan was great, he'd watch other stuff for ideas and incorporate similar things into his work. Other directors wouldn't give you that input. Leaping ahead, when we were doing *Survival*, he actually went to the zoo and looked at cheetahs, which is more than Rona Munro or I ever did. I don't know how much good it did him, but at least he did the research.

"*Ghost Light* has a lot of reference points to *Alice in Wonderland* and some very cruel jokes. When Marc was writing that, he didn't

Far left:
Ace (Sophie Aldred) and the Doctor (Sylvester McCoy) investigate Gabriel Chase in *Ghost Light*.
Photo © BBC Video

Below left:
The Destroyer (Marek Anton) from *Battlefield*.
Photo © BBC

Below:
Gabriel Chase Housekeeper Mrs Pritchard (Sylvia Syms) surrounded by her maids in *Ghost Light*.
Photo © BBC Video

have a word processor, so we'd get these hand-typed pages with pieces of paper stuck on top. All the writers ended up with word processors pretty quickly, after draft ninety-seven!

"The story was another one that delved deeply into Ace's background. I think John Nathan-Turner picked up on that Ace thing and felt it was going too far. If you've got a writer who wants to deepen the characterisation he couldn't do a lot with the Doctor, so he's got a choice of Ace or one of the other characters. Although the stories were Earth-based, *Battlefield* was the only future Earth story and that's the one where Ace gets shortest shrift. With historical settings, she sort of plugs into it. I don't think she's that strong in *Ghost Light* although we discover she's an amateur teenage arsonist, and the house is the house in Perivale she'll burn down in 100 years time . . . I mentioned Alan Moore and dark nursery corners [in **DWM** 225] – that was what *Ghost Light* was all about.

"*The Curse of Fenric* comes next. I remember sitting around with Ian Briggs, working on the plot, the dark Viking curse and the World War II thing. There was a constant attempt to make things more interesting: instead of having Germans, we had Russians and the British were virtually the bad guys. It was a cold war story, very sophisticated. It might end up as the best one we did during my tenure, although I have other favourites. It scores so strongly in so many ways. I don't go a bundle on the Haemovores. John was conscious of not being too scary for children, so we didn't call them vampires, we had to call them Haemovores instead.

"A lot of *Fenric* evolved from bouncing ideas back and forth with Briggs. I liked the fact that the characters all had their own agendas, such as the different Russian soldiers, without making it too complicated. When we were plotting it, we were stuck on some plot point. Briggs said the way to solve this was to think about the history of the characters. One of the characters is responsible for the scientist being in the wheelchair because of a sporting injury when they were schoolboys. I always thought in terms of plot and more plot. Briggs worked with the plot springing from the characters themselves. That opened my eyes. Another thing Briggs does, which I subsequently used in my own writing, is that he doesn't write in sequence. If he wants to write a scene at the end, then a scene from the middle, he will. He writes in a sort of patchwork fashion and it's very liberating when you realise you can do that, because you don't get blocked writing something dull when you'd rather be doing another scene further ahead that you're excited about.

"It's very difficult to remember in exact detail how *Fenric* came about. Alan Moore had written this story about aquatic vampires for DC Comics' *Swamp Thing*, so when I was looking for serviceable monsters for *Doctor Who*, that went into the mix. Briggs is very knowledgeable about Vikings and runes. The World War II setting, which is one of the best things about *Fenric*, was probably an early element. There's some retroactive continuity; references back to *Silver Nemesis* and the first Ace story, *Dragonfire*, which Briggs also wrote. I remember we sat around for ages discussing ideas; I think London during the Blitz might have been one. There are references to the code-breaker Alan Turing, early data processing, all of this went in. Briggs is an egghead. He's a very good writer and poet but he's also an egghead, he knows a lot of stuff.

"*Survival* was my last story. It's got some wonderful material but it's also got that animatronic cat – oh, the aggravation we got from that animatronic cat! I won't slag off the people involved in this case, because I know the guys were very dedicated, they were totally behind it. They'd worked and they'd worked but the thing wasn't quite ready. It got to a point where we had to say we'd shoot some more stuff the next day, and they worked night and day again to get it ready. So some people might be disparaging of what was seen on the show, but the animatronic cat on screen is a lot better than the one there on the first day! The problem is that you can't train cats like you can a dog. The director said that the first time he read the scripts, we knew it was a potential problem. But yeah, the cat doesn't look real and it blows it.

"*Survival* came about because the BBC liked to encourage new writers. I went along to a new writers' bash and got loads of scripts from people and Rona's was the stand-out. It didn't have anything to do with *Doctor Who*, it was about baby-minders, but Rona clicked because she was a good writer and liked fantasy. I encouraged her, said we were looking for a story that was only partly Earth-based, because that was as much as I could get away with. We started talking about animal experimentation. She was also into feminist/occult symbology, things that have been associated with wise-women down through the years like the cat symbol, reflections of the moon in water and witchcraft. She was happy to weave that in. She also brought absolute authority to the feral aspect; Ace getting drawn into this more feral world. I thought Rona evoked that beautifully.

Below: Morgaine (Jean Marsh), a threat from a parallel dimension in *Battlefield*. Photo © BBC

Below right: The Reverend Mr Wainright (Nicholas Parsons) fights to keep the Haemovores at bay in *The Curse of Fenric*. Photo © BBC Video

"Here was someone writing from her own obsessions and inspirations on a path that was parallel with *Doctor Who*; that was what I wanted. I wanted to get the best out of someone and get something that was *Doctor Who*. The Master was, I think, John's suggestion but Rona weaved him in and made good use of him. He's a Machiavellian manipulator, who's corrupting, yet being corrupted himself .

"The whole Darwinian thing, survival of the fittest, came from Rona. I thought *Survival* was the perfect title for it – I was into terse titles at the time. I'm not sure she liked it. Rona was into science-fiction and things like *The Lion, The Witch and the Wardrobe*. Her title, *Catflap*, was a wonderfully poetic title but far too tongue-in-cheek. Rona had a catflap and I remember her saying to me you never know what you're going to get through it. Next door's cat or a dog or something nasty. That was what was happening in this story, all these things breaking into other dimensions. But *Catflap* would have suffered the same fate as *The Happiness Patrol* – fans reviling it because of its name. I doubt if even the man in the street would have had the depth of irony to enjoy it. I had to say sorry to Rona, but *Survival* it was.

> **"Ben Aaronovitch and I had this great sequence that we'd cobbled together for introducing the new companion. "**

"*Survival* ends with the Doctor and Ace walking back to the TARDIS, with a dubbed-over final monologue from Sylvester that concludes the show – 'people made of smoke . . . somewhere else the tea's getting cold . . .' I was responsible for that. I think I ended up writing that speech because we weren't sure the show was ever coming back. There was this great responsibility to leave the series open for continuation or to put some final words that would echo honestly. That was quite a sad moment, what a shame . . .

"We were told to wait and see about another season, but there was definitely a feeling that we'd have to wait a very long time. I was head-hunted for a script-editing job on *Casualty*. John and I could have gone on planning *Doctor Who* but there's no fun working if you don't know anything's going to come out at the end of the day. If we'd kept going, there were a host of writers I'd like to have used. Alan Moore, for instance, actually said yes. He'd go round to comic conventions saying he had this other iron in the fire, that he was writing for television – meaning *Doctor Who*. But he was too busy. He's also a very nice, generous man, and probably made a few too many commitments than he could actually keep. If I'd got him a few months earlier, before his comic series *Watchmen* took off, he might have done it. Then again, I don't regret it. I so admired Alan Moore and his writing that I'm sure it would have been a rough ride. All the writers had a rough ride; it was this B-movie process, working under fire. This guy was a hero of mine – could I be objective about his work? I could have been, but I probably would have had some bad feelings about it. Even just talking to Alan Moore on the phone was quite stimulating. There was a ritual for new potential writers who weren't familiar with science-fiction to give them *The Ballad of Halo Jones* stories that Alan wrote for *2000AD*.

"There weren't that many 'losses' really. Marc's *Lungbarrow* was reasonably unique. It was rare for things to go too far without being broadcast, because that would involve somebody parting with some money. Money was so tight that if you paid a writer, you sort of had to go ahead with the story. There were several writers who came in, had discussions but it didn't go much further, or never got followed up, like the guy who writes *Taggart*, Glenn Chandler, or Chris Russell, who later became the backbone of *The Bill*.

"There was a professional writer who kept trying but just kept getting further and further from the mark. And I got to a point where I couldn't really encourage him anymore. Some people just couldn't get the mind-set. One thing I learned was never have a meeting with someone before you read his stuff. Among the best unused writers was Charles Vincent who was very good, had the right sort of sensibility. If I'd stayed on with *Doctor Who*, he probably would have got some work. I hope he did all right. I always felt a terrible responsibility for the writers, especially those who had talent, but there just wasn't enough stories or time . . .

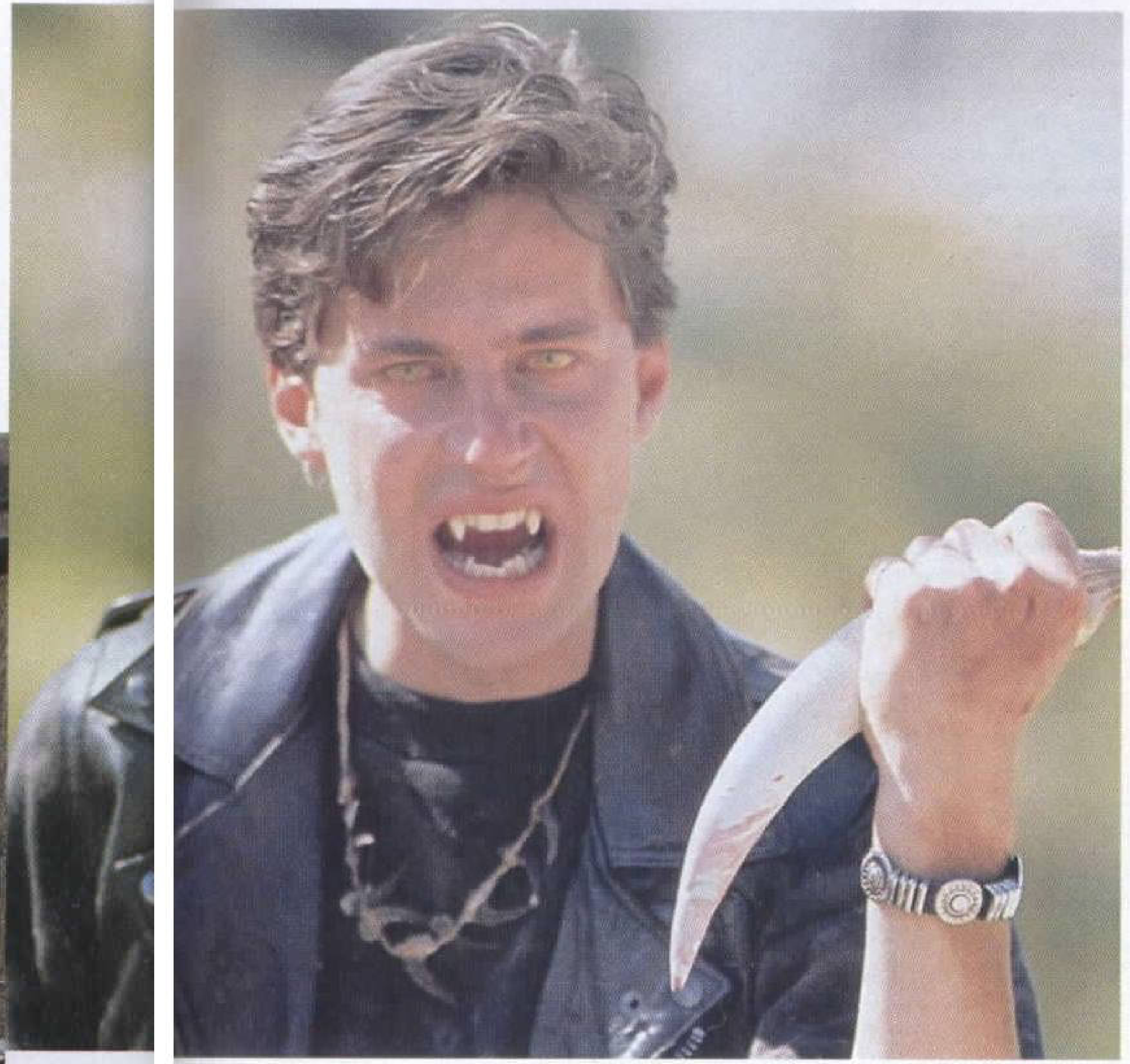
"If we'd done another series, I probably would've taken a crack at writing it myself. It's one of my lingering regrets that I didn't. I was too honourable to do it. I know that sounds crazy, but I really thought I should give other writers a chance. I wasn't desperate for the money. There've been times since when I've thought I wish I'd had that x-thousand pounds if I'd written it, and the residuals, and – above all – the screen credit and the experience. But I always felt that if I commissioned myself, it would be an incestuous thing to do. The only way I could have gotten away with it would have been if I'd written a great one. I remember trying to plot out a story for Season Twenty-Seven. I was on holiday in Turkey. I'd never had any kind of trouble or imaginative block suggesting things to writers, but when I tried to do it myself, I couldn't think of anything! It's probably a good thing that I didn't, because I'd much rather not have done one than done a bad one.

"Season Twenty-Seven would certainly have been my swansong on *Doctor Who*, I was ready for a change. I would have been resourceful and used a blend of new and old writers. I think it would have been great. We'd have had a new companion, but Sylvester would have probably stayed on. We were already thinking of ways to introduce the new companion. I think that John's strategy might have been to bridge the way to a new companion halfway through the series. Ben Aaronovitch and I had this great sequence that we'd cobbled together for introducing the new companion. There's a big mansion house, a big party going on, in contemporary Britain. Full of debutantes, a costume ball, a big upper class kind of party, people dripping with diamonds. And there's a beautiful girl in a dress who goes up a sweeping staircase. She goes along a long corridor and into a room. She takes off her gloves and sweeps back the black curtains on one wall to reveal a huge safe. She kneels by the safe – she's a safe-cracker! – and spins the dial and cracks the safe. She opens the door and there's the Doctor jammed inside the safe and he says, 'What kept you?!' Bang, and straight into the opening sequence. The safecracker would have been our new companion. I'm always sorry that we didn't get to use that. Sylvester being such a little guy, we could have done it. We wanted a companion who was street- level like Ace, but more of an Emma Peel-type from *The Avengers*. As an upper class character, she could be quite intriguing. I think we would have gone for a girl companion, that always seemed the best option. I love the idea of her being a safe-cracker. Although there's a rough edge, she's always kind of a goodie. A darker companion would have been nice . . . "

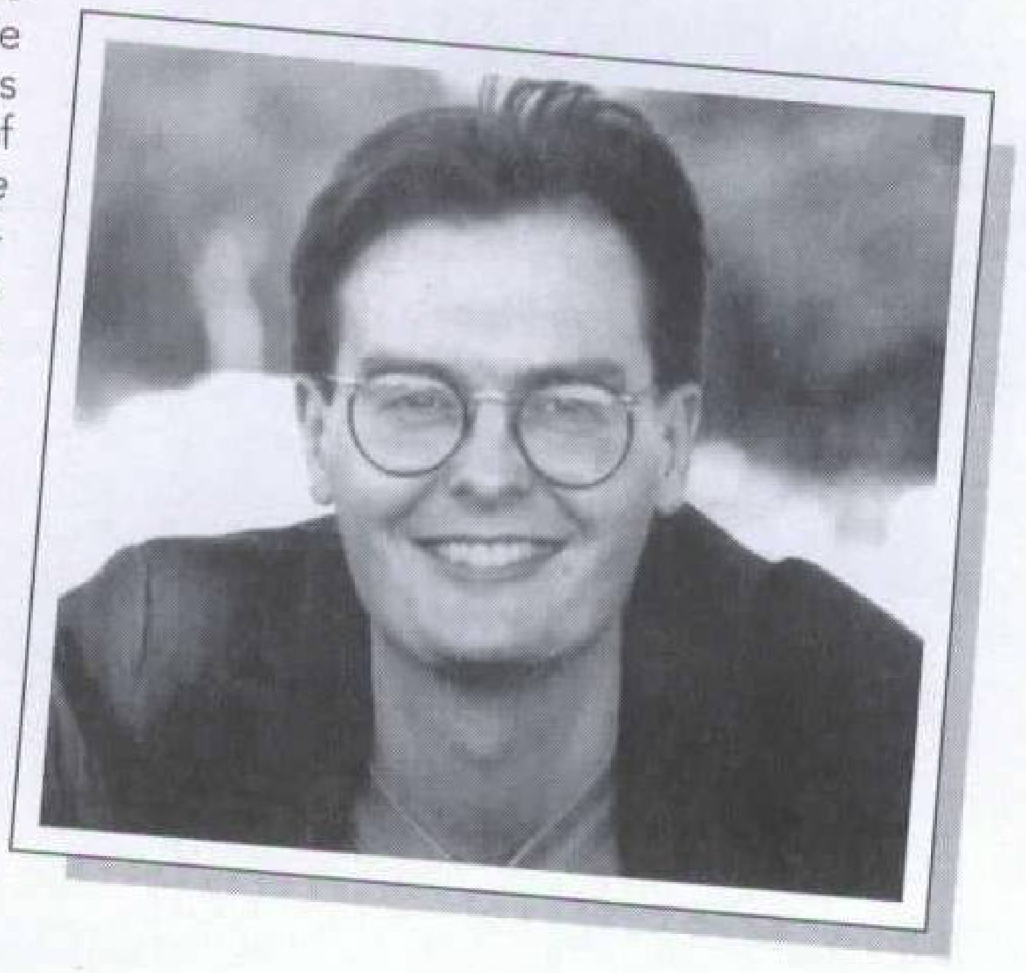
◆

This interview was adapted from material originally presented in TSV, a New Zealand fanzine.

Below left: Midge (William Barton) undergoes a strange transformation on the Cheetah planet in *Survival*. Photo © BBC



Below: Andrew Cartmel. Photo © Amanda Roberts



Shelf Life

For his last regular column, Craig Hinton collects further segments of the Key to Time and visits the Menagerie of Ukkazaal, before falling in love in turn-of-the-century Norwich. Who says there's no such thing as a happy ending . . ?

Videos

THE STONES OF BLOOD

The Doctor and Romana's search for the third segment of the Key to Time brings them to twentieth century Earth, to a stone circle that has attracted the attention of both druids and scientists. While the Doctor investigates the druids, Romana agrees to help the eccentric scientist Amelia Rumford and her mysterious friend Vivien Fay conduct a survey of the stones. Both endeavours end in disaster: someone is capable of creating illusions and commanding the stones to move. Are they tapping into the powers of the third segment? Can the Doctor and Romana survive the attacks of blood-sucking monoliths and blood-thirsty alien judges and claim the segment from a 4000 year-old criminal on the run?

BBC
THE STONES OF BLOOD
DOCTOR WHO
PG
Starring
TOM BAKER

The Stones of Blood is the one-hundredth *Doctor Who* story, and a lively birthday party it is indeed. The acting is of the highest calibre, with such marvellous characters as Beatrix Lehmann's dotty Amelia Rumford and Susan Engel's supercilious Cailleach; one of the many memorable female villains seen during Graham Williams' tenure as producer. She stands alongside Queen Xanxia and Lady Adrasta as the best of female *Doctor Who* nasties, her silky charms hiding a magnificent malevolence. Although the series is renowned for its monsters, many of the most successful *Doctor Who* stories have been those where the primary antagonist has been a single well-written and well-played character – just think of Scaroth or Harrison Chase.

Tom Baker treads the fine line between apparent lunacy and brilliance, and his courtroom scenes are a delight. Unfortunately, Mary Tamm's Romana has become merely another screaming companion and she whinges her way through the story. A special mention must go to the voice artists: Gerald Cross and David McAlister impress as the logic-obsessed Megara justice machines, and John Leeson is on top form as K9.

As with the two previous stories, the search for the segment is at the forefront of the action, and even though most of that action takes place on twentieth century Earth, it is an Earth as alien in its own way as Ribos or Zanak, replete with druids, a murderous Celtic goddess and a host of moving stones. On the down side, the budget leaves the stones as little more than giant blocks of back-lit polystyrene. In fact, the only thing that lets this story down is the special effects: the hyperspace scenes are unimpressive, with the bane of Seventies *Doctor Who*, appalling CSO, taking most of the blame.

The Stones of Blood ties with *The Pirate Planet* as the best story of Season Sixteen, and shows *Doctor Who* at its very best.

★ ★ ★ ★

THE ANDROIDS OF TARA

It looks like the search for the fourth segment is going to be a doddle. Landing on the seemingly medieval world of Tara, the Doctor indulges in a spot of fishing while Romana easily finds the disguised segment. But after being rescued from a terrifying monster by the slimy Count Grendel, she becomes a pawn in a power struggle for control of Tara. Meanwhile, the Doctor, captured by followers of Prince Reynart, finds himself on the opposing side. Tara's society is rather unusual as it relies on the use of androids. After repairing the android double of the prince, the Doctor becomes embroiled in a battle for the Taran throne involving at least three Romanas . . .

The Androids of Tara is a mystery: how could writer David Fisher write a masterpiece like *The Stones of Blood* and immediately follow it up with such inane drivel? The story isn't totally without merit – it has some brilliant dialogue – but it is a pastiche of Anthony Hope's novel *The Prisoner of Zenda*, and a familiarity with the novel is necessary to fully appreciate *The Androids of Tara*. Because of this, it comes across as lightweight and inconsequential. The Key to Time theme is conveniently forgotten, and this story could have been dumped in any season.

Things get off to a bad start when Romana is attacked by one of the silliest monsters ever seen in the series, and once Peter Jeffrey's Grendel arrives, it's downhill all the way. Romana finally loses the last vestiges of her dignity as she screams uselessly, becoming yet another cipher of a *Doctor Who* companion. Jeffrey is generally sound, but can't resist hamming the part up, while Neville Jason's Reynart is more artificial than the androids. Only Lois Baxter's love-lorn Lamia deserves any credit. Tom Baker wanders through the dull proceedings as if he desperately wants to be somewhere else. I can't blame him; I certainly did.

BBC
THE ANDROIDS OF TARA
DOCTOR WHO
PG
Starring
TOM BAKER

The money has definitely run out by this story: the plastic clatter of the wine goblets falling to the floor in Part One joins the wobbly sets and the unconvincing clock in the throne room as examples of the series' homespun charm (read "cheap"). Michael Hayes' direction is so pedestrian it looks as if he sent his instructions to cast and crew by post.

This story is a massive disappointment. David Fisher delivered the goods with *The Stones of Blood* and would do so again with *The Leisure Hive*. *The Androids of Tara*, however, is simply a boring waste of airtime.

★

★★★★★ Buy or die! ★★★★ Pretty brilliant ★★★ Yeah, not too bad ★★ Hmm, you could live without this ★ Stick to watching paint dry

Books

THE MENAGERIE

Materialising in an alien city where technology is feared and scientific research punishable by death, the Doctor, Jamie and Zoe go for a relaxing drink and a spot of people-watching. But a raid by the zealous Knights of Kuabris separates them: while Zoe is arrested for prostitution and sold off as a slave to Diseaeda and his travelling freak show, Jamie falls into the company of a young man on the run. Meanwhile, the Doctor is forced to assist the Knights of Kuabris in their investigations into the legendary Menagerie of Ukkazaal. But the Menagerie turns out to be only too real, a subterranean city populated by ape-men and vicious moth-people who guard an ever greater secret: the menace of the sleeping Mecrim, whose awakening will bring ruin on them all. Unfortunately, someone plans to set off their alarm clock . . .

Such is the gist of Martin Day's *The Menagerie* (ISBN 0 426 20449 2), one of the weakest original *Doctor Who* novels I have ever read. The three regulars bear only the slightest resemblance to their television counterparts: the Doctor admits to stealing drinks when they visit a local hostelry, and his justification to Zoe would certainly not stand up in court. I can't remember the Second Doctor ever gabbling on about other time travellers and their TARDISes, or wielding his psychic powers with such gay abandon. Jamie and Zoe display a similar lack of credibilty. The other players in this tale are more believable, but since none has the vaguest shred of decency, it's impossible to feel sympathy for any of them.

The ape-men and moth-people who inhabit the underground Menagerie are weakly characterised, although the arrival of the shrew-like Dugraqs provides some relief. After they turn up, the set-up of the story begins to be explained. But, relying heavily on coincidences and accidents, the plot is contrived and unconvincing, particularly the climax.

The main brief for a *Missing Adventure* is that it should honour the era in which it is set. To be fair, the Second Doctor did blunder into situations and leave a trail of carnage and destruction behind him, and *The Menagerie* would fit in perfectly with such stories such as *The Krotons* and *The Faceless Ones*. However, my tastes lead me towards *Missing Adventures* that follow the *New Adventures* line of being "too broad and too deep for the small screen", bringing Nineties' narrative techniques to bygone Doctors. As a modern *Doctor Who* novel, *The Menagarie* is a failure.

★ ★

HUMAN NATURE

What is wrong with the Doctor? After an urgent visit to an alien street-market, he gives Benny a set of instructions, and effectively vanishes from the cosmos. No more Doctor, it seems.

Norwich, 1914: Doctor John Smith is teaching history in a boy's school. Smith is a perfectly normal human being – perhaps a bit on the eccentric side – whose history lessons bring the subject alive, and who has an admirer in the middle-aged widow, Joan Redfern. When one of the boys starts dreaming about death as a physical entity, Smith starts writing stories about an old man who builds a time machine and Benny makes the acquaintance of the Tenth Doctor. The Doctor has forsaken his Gallifreyan birthright to wander the Earth as a human being, but a party of carnivorous aliens are desperately seeking that very birthright. The question is, which is stronger: the power of the Time Lords or human nature?

Human Nature (ISBN 0 426 20443 3) is apparently Paul's Cornell's final *Doctor Who* novel, and he has gone out with a bang. It's all here: owls, death, copious continuity, and with Bernice Summerfield's creator at the helm, we are again treated to the definitive Benny. Given the important task of watching over the human Doctor Smith, her observations on 1914 Norwich are both amusing and revealing. Still reeling from the traumatic events in last month's *Sanctuary*, her feelings towards the Doctor are more protective than ever, and this helps underline his "real" romance. Every character is beliveable, from the love-struck Joan to the villainous Aubertides, an alien race planning one of the most audacious crimes in the universe. But the star of *Human Nature* is Doctor Smith: all the compassion, intelligence and humour of his Time Lord counterpart has been taken down a notch, and he is able to experience life as a human being, including matters of the heart. His romance with Joan is both touching and naive. His only memory of love is with a woman called Verity: whether this refers to "verity" as in "truth", or a certain female television producer is for you to decide.

I found myself caring about every character, and I freely admit that the emotionally-charged ending had me crying my eyes out.

Paul's knowledge of the series has never been more evident: his continuity is rich in detail without being overbearing, and that includes his own concepts. The owls (also present in *Timewyrm: Revelation, Love and War* and *No Future*) are finally explained, as are the Seventh Doctor's special gifts and knowledge.

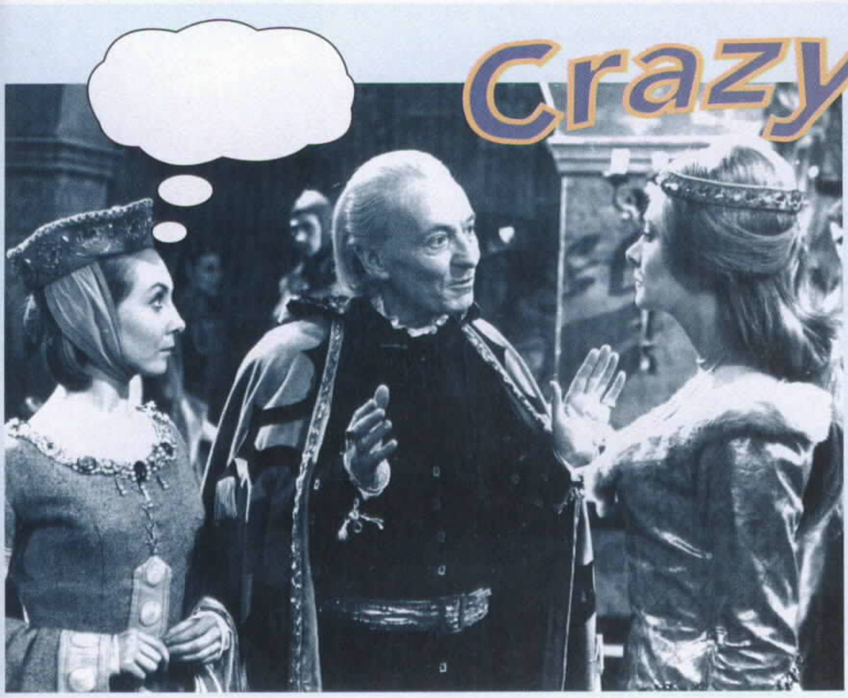
If the book wasn't written with such tongue-in-cheek flair, it would be easy to criticise it for its pretension. A being of extraordinary power chooses to live as a man. Do I spot a religious allegory on the horizon? *Human Nature* is definitely Paul Cornell's finest *Doctor Who* book and if it is his last, it's a shame. I'd go so far as to say that it's the finest *Doctor Who* book to date.

★ ★ ★ ★ ★

Well, that's it. After two years of *Shelf Life*, I've decided to call it a day and retire to grow begonias – well, write novels, to be precise. I've thoroughly enjoyed penning every single word of these columns, but I'm beginning to feel my attention waning. I'll be handing over to the talented and perceptive Dave Owen, whose enthusiasm is still in top gear.

Before I go, I'd like to thank a few people for their invaluable help and support over the last two years: Justin Richards, Rebecca Levene, Gary Russell and James Lynch. And salutations to all the writers whose books have had me variously entertained or tearing my hair out! ◆

Crazy Caption!



Here is your chance to win one of TEN copies of *The Stones of Blood*, kindly donated by BBC Video.

All you have to do is come up with the funniest caption you can to go with the picture shown. The best ten will win a video. We'll print a few of our favourites in a future issue.

Send your entry on the back of a postcard to CRAZY CAPTION 226 at the editorial address on page three. The closing date for entries is second post on 13th July.

The usual Marvel competition rules apply.

The Survey Team

Over 1,200 of you took time to fill in our Readers' Survey form, our annual attempt to assess your tastes in *Doctor Who* videos, books and magazines. **Edward Salt** has recorded your replies . . .

Following the excitement and celebrations of the Thirtieth Anniversary, 1994 could well have been a disappointment. Happily, it turned out to be far from uneventful. Amblin were busy trying to get a new series of *Doctor Who* off the ground, and even if there was no sign of the Doctor himself we could still keep tabs on his friends and foes thanks to such videos as *The Zero Imperative* and *Shakedown*. *The New Adventures* went from strength to strength, while the *Missing Adventures* arrived to provide new stories about old Doctors.

Elsewhere, Kevin Davies and BBC Video took us through *More Than 30 Years in the TARDIS* and we followed the Doctor from the icy wastes of Svartos and Antarctica to the searing heat of 'the Inferno'. Meanwhile, in comic strip form, the Doctor battled giant slugs, mad cows and deadly fashion designers. But what did the readers of Doctor Who Magazine think of it all? What were the highs and the lows? And what do you want to see in 1995?

As with previous surveys, results derived from sections that required a ranking of items (first, second, third etc) were calculated on a points system, with three points for first place, two for second and one for third. The results are given as a percentage of the total number of points awarded for each section.

BBC Video

Favourite video release

As might be expected from last year's 'most wanted' category, *The Seeds of Doom* appears high in these results, beating its nearest rivals with ease. However, it was denied the number one spot by *More Than 30 Years in the TARDIS*. It became clear early in the voting that Kevin Davies' extended documentary was going to win hands down – taking a quarter of all votes. Further down the chart, *Destiny of the Daleks* was knocked out of the top five by a late surge of votes for *Ghost Light*.

More Than 30 Years in the TARDIS	**25.01%**
The Seeds of Doom	15.26%
Inferno	12.51%
The Visitation/Black Orchid	11.24%
Ghost Light	6.68%
Destiny of the Daleks	5.14%
The Rescue/The Romans	4.61%
Snakedance	4.08%
Planet of Evil	3.97%
Kinda	3.55%
Dragonfire	2.86%
Arc of Infinity	2.65%
The Colin Baker Years	2.44%

"Kevin Davies' More Than 30 Years in the TARDIS was everything an anniversary show should have been – and more!"
Graham Freeman, Heywood, Lancashire

"Inferno was probably the most terrifying story I had ever seen when it was first shown. It was a delight to reappraise it twenty-four years later."
Stephen Trump, Upminster, Essex

Most wanted video for 1995

Attack of the Cybermen was the obvious winner here, following its high placing in last year's poll. Similarly, the soon to be released *Survival* remains very popular, as does *The Ice Warriors*, which seems destined to remain frozen in the vaults, at least for the moment.

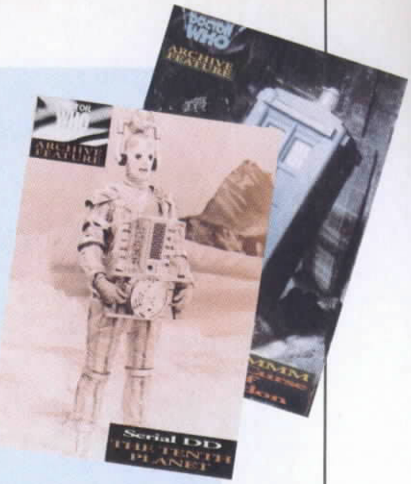
The sudden appearance of *State of Decay* can probably be attributed to the publication last year of its *New* and *Missing Adventure* sequels *Blood Harvest* and *Goth Opera*. Likewise *The Hand of Fear* has scuttled up the charts from nowhere. This is now the only story featuring the Fourth Doctor and Sarah Jane that hasn't been released on video.

Attack of the Cybermen	**7.75%**
The Ice Warriors	5.33%
Survival	5.33%
State of Decay	4.12%
The Hand of Fear	3.63%
Horror of Fang Rock	3.39%
Planet of Fire	3.39%
The Ribos Operation	3.15%
The Pirate Planet	2.91%
The Androids of Tara	2.91%
The War Machines	2.66%
The Ambassadors of Death	2.66%
The Invasion of Time	2.66%
The Stones of Blood	2.66%
The Power of Kroll	2.66%
The Armageddon Factor	2.66%
Revelation of the Daleks	2.66%

"The Ice Warriors – after the Telesnaps, I'm hungry to see it."
Steve Colins, Ilford, Essex

"How about a Troughton Years II video featuring the remaining episodes from The Faceless Ones, The Underwater Menace and The Web of Fear?"
Giles Henshaw, Cheltenham, Glos.

Doctor Who Magazine



Archive	**28.17%**
Gallifrey Guardian	24.39%
Shelf Life	16.35%
The Telesnap Archive	8.69%
Interviews	5.51%
Comic Strip	4.16%
Timelines	3.24%
Text Fiction	2.76%
The High Council	2.64%
Beyond the TARDIS	1.24%
Matrix Data Bank	1.03%
The Cybermen	0.86%

Favourite regular feature

For the second year running, Andrew Pixley's *Archive* beat *Gallifrey Guardian* to the top spot. However, even without news of a new series, *Gallifrey Guardian* remains a firm favourite. *The Telesnap Archive* climbed into fourth place behind *Shelf Life.*

"Andrew Pixley's Archives are the best thing about DWM, they just go from strength to strength."
Simon Fox, Leatherhead, Surrey

"The Telesnaps are now the only way of appreciating the lost classics of the Sixties."
Ria Layton, Leeds, West Yorkshire

Favourite issue

217	**30.87%**
222	10.40%
220	7.38%
216	7.05%

"The sixteen-page pull-out, Lalla Ward's excellent interview and the Flights Through Eternity article made this the best issue of them all."
Andrew Roe, Battersea

"I can honestly say that in the last year you've got the balance damn near perfect."
Alan Graham, Addlestone, Surrey

DOCTOR WHO MAGAZINE
BIGGEST EVER ISSUE
Lalla Ward

What The Censor Saw	**17.59%**
Flights Through Eternity	7.59%
Sylvester McCoy interview	7.59%
Peter Davison interview	6.90%
Writing (New) Who	5.17%
Lalla Ward interview	4.14%
The Smugglers telesnaps	3.45%
Missing Stories	2.41%
Ghosts in the Machine	2.41%
Shakedown article	2.41%

Favourite one-off feature

Marcus Hearn scored a great success with his *What The Censor Saw* series of articles. As might be expected, the interviews with Doctors Sylvester McCoy and Peter Davison were well-received, and Philip MacDonald's fascinating look at pseudo-historical stories, *Flights Through Eternity* also found favour.

"Like his sterling work on the origins of Doctor Who, Marcus Hearn's What The Censor Saw was a thoroughly absorbing read."
Sarah Hunt, Cambridge

"The McCoy interview was great, congratulations to Nick Briggs for getting so many memo ries out of him."
Michael Billinghurst, Norwich

Favourite comic strip

Congratulations go to Colin Baker; his *Age of Chaos* saw off strong competition from *Plastic Millenium* which at times equalled, though never passed, his percentage of the vote. The decision to feature different Doctors in the comic strip seems to have gone down well, although eyebrows were raised at the choice of villains to face the Fifth Doctor.

"Walking, talking cows? Please!"
Matt Jameson, Aberdeen

"The long wait for Age of Chaos was finally worth it."
Mike Brittan,Leicester

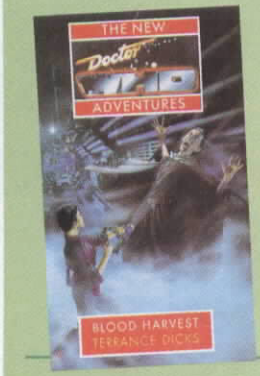
"I love the comic strips featuring the other Doctors. But when will you hire a regular artist?"
Ian Peake, Shrewsbury

Age of Chaos	**18.00%**
Plastic Millenium	14.33%
Cuckoo	12.33%
The Uninvited Guest	12.00%
The Lunar Strangers	12.00%
Victims	11.00%
Food For Thought	8.00%
Blood Invocation	6.33%
Are You Listening?/Younger and Wiser	4.67%
The Naked Flame	1.33%

Books

Favourite *New Adventure*

The winner of this category was never in question. Terrance Dicks' *Blood Harvest*, a story of gangsters, speakeasys, vampires and Rassilon always had an unassailable lead. It is only rivalled in popularity by Gary Russell's Peladon tale *Legacy* and Andy Lane's *Doctor Who/Sherlock Holmes* crossover novel *All-Consuming Fire*. A large gap separates these three from the rest of the field.



"Terrance Dicks proves once again that no-one knows Doctor Who better than him."
John Dunstable, Manchester

"Andy Lane has captured Arthur Conan Doyle's prose style exactly. Was London really like that in the late Nineteenth Century? It was quite disturbing at times."
Chris Orton, Ferryhill, Co.Durham

Blood Harvest	**26.72%**
Legacy	17.16%
All-Consuming Fire	14.49%
First Frontier	7.74%
Conundrum	7.17%
Falls The Shadow	7.03%
Theatre of War	4.78%
No Future	4.50%
Tragedy Day	2.81%
Parasite	2.67%
St Anthony's Fire	2.67%
Strange England	2.25%

DOCTOR WHO
MISSING ADVENTURES
GOTH OPERA
PAUL CORNELL

Favourite *Missing Adventure*

The Missing Adventures got off to a flying start last summer with Paul Cornell's story of vampirism, *Goth Opera*, which drained this section of almost half the votes.

"Goth Opera is the finest book I have ever read. I was gripped with suspense from cover to cover."
D Rowell, Stanley, County Durham

"I can't keep up with the releases. I stopped getting the Missing Adventures after the third one."
Adam Wellington, Stoke-on-Trent, Staffordshire

Goth Opera	**46.34%**
Venusian Lullaby	17.50%
Evolution	13.92%
The Crystal Bucephalus	13.63%
State of Change	8.61%

Other *Doctor Who* Books

Once again the Howe/Stammers/Walker trinity dominates this section, taking up the top two places with over two thirds of the votes. Adrian Rigelsford's *The Doctors* received a respectable proportion of the vote considering that it hadn't made it to the shops when the survey form was printed.

"The Seventies gets my vote. Its friendly layout and design make it easy to read and for new fans to discover more about that era of the show."
Andrew Lake, Caldicot, Gwent

DOCTOR WHO
THE SEVENTIES
DAVID J. HOWE
MARK STAMMERS
STEPHEN JAMES WALKER

The Seventies	**48.71%**
The First Doctor Handbook	21.36%
The Paradise of Death	11.32%
The Doctors	10.89%
The Crusades – The Scripts	4.37%
Galaxy 4 – The Scripts	0.33%

"Although not perfect I found The Doctors to be highly enjoyable and informative. All those marvellous photos, what a treat!"
Robert Williams, Cheshire

General

Other publications

For the first time ever, *Dreamwatch*, formerly known as *DWB*, has been knocked off the top spot by *TV Zone*. The response to this part of the survey was as eclectic as ever, with votes for everything from *Pro-Wrestling Illustrated* to *New Scientist*, with various cat magazines thrown in for good measure.

TV Zone	**23.98%**
Dreamwatch	19.24%
Starburst	3.47%
2000AD/Judge Dredd Megazine	3.16%
Hammer Horror	2.84%
Celestial Toyroom	2.84%
Doctor Who Classic Comics	2.21%
In•Vision	2.21%
Empire	2.21%

Other television/film series of interest

This new question prompted answers from across the spectrum, however fantasy-based series predominated. It was obvious that *Star Trek* would come high in the results but it was pipped to the post by newcomer *The X Files*. All of the series will be covered by **Marvel**'s new television magazine **Playback**.

The X Files	**15.33%**
Star Trek (all versions)	13.03%
Blake's 7	5.88%
The Avengers	5.46%
Babylon 5	5.04%
Red Dwarf	5.04%
Star Wars	4.62%
Gerry Anderson Series	2.94%
Quantum Leap	2.52%
Sapphire and Steel	2.52%
Various soap operas	2.52%

The Fanzine Trap

Operated by **John Ainsworth**

A huge number of fanzines are still flooding into the Trap. Unfortunately, due to the restriction of space it is not possible to feature every single publication. However, please don't despair. I do try to give mention to the newer and most deserving cases as well as more the enduring fanzines. If your 'zine is not here this time it may make it into the Trap the next time it is prised open.

As always, if you would like to have your own fanzine mentioned please send a sample copy to *The Fanzine Trap*, Doctor Who Magazine, 13/15 Arundel Street, London, WC2R 3DX. Please also enclose a brief covering letter outlining the editorial stance of the 'zine, its cost, where to order from and who to make cheques payable to. *The Fanzine Trap* brings your publication to the attention of thousands of potentially interested readers.

AUTON #12 (A5. 32 pages. Fully litho-printed. £2.00. Cheques made payable to ROBERT HAMMOND from Auton, 82 Farncombe Street, Farncombe, Godalming, Surrey, GU7 3LN)
This shockingly cynical fanzine has been written entirely by editor Robert Hammond. Where else but in *Auton* would you find individually listed reasons to dislike every single *Doctor Who* story and an advert for a 'Weeping Adric Doll' that apparently "blubs like a jessie". Sick and highly libellous. More please!

TYPE FORTY #4 (A5. 32 pages. Litho-printed. £1.00 + A5 SAE. Cheques made payable to RAYMOND TWATT from Raymond Twatt, 15 Loancroft Gardens, Uddingston, Near Glasgow, G71 7HG)
A rather unadventurous 'zine but nevertheless, quite satisfying. Contains the standard mix of features and reviews of different eras of *Doctor Who* and also includes articles on *Randall and Hopkirk (Deceased)* and *Adam Adamant Lives!*

TERMINUS #1 (A4. 28 pages. £1.80 + Postage – UK: 30p, Overseas: £1.20. Cheques made payable to R BROWN from Rob Brown, 2 Deanbrook Close, Monkspath, Solihull, B90 4XS)
An all–*Doctor Who* 'zine with a large amount of fiction and some good illustrations. It also features questionnaire interviews with Paul Darrow, Bernard Cribbins and Maurice Denham. Purchasers will be delighted to find a free gift of a tasselled book-mark stapled to the front of the rather garish day-glo yellow cover.

THE HELLFIRE CLUB – THE OFFICIAL PETER WYNGARDE APPRECIATION SOCIETY #10 (A4. 18 pages. SAE for membership details to Tina Bate, 41 Four Acre Lane, Clock Face, St Helens, Merseyside, WA9 4DZ)
Yes! Hip, swinging dude of the Sixties and Seventies, Peter Wyngarde has his very own fan club. Although better known for his role as Jason King in *Department S* and *Jason King*, Peter Wyngarde also played Timanov in the Peter Davison story *Planet of Fire*. The newsletter is well put together, giving news and reviews of Wyngarde's activities, past, present and future.

THE BURNING GROUND #1 (A5. 56 pages. £2.50. Cheques made payable to JOHN PETTIGREW from John Pettigrew, 10 Milton Road, Windygates, Fife, Scotland, KY8 5DQ)
Editor John Pettigrew found putting this 'zine together such a chore that he is adamant that it will be a one-off. However, his effort has been worthwhile as this is a jolly good read with lots of fun fiction and contemplative articles. Also included are several 'Desert Island Docs' questionnaires filled in by the teams at **DWM** and Virgin. Fun! However, there is only a limited number of copies, so hurry while stocks last!

JANET ELLIS FANZINE #10 (A5. 26 pages. £2.00 + 50p p&p. Cheques made payable to NICHOLAS HALL from Nicholas Hall, 12 Alderney Avenue, Parkstone, Poole, Dorset, BH12 4LG)
I just had to include this. If Peter Wyngarde can have his own fan club, so can Janet Ellis! Like Peter, Janet has only appeared in one *Doctor Who* story, in her case *The Horns of Nimon*. With a full colour cover, this magazine contains a variety of articles about the actress and her activities including 'The Day I Met Janet' and 'A Guide to Janet's TV Appearances'. A true labour of love.

JANET ELLIS FANZINE ISSUE NO. 10

TIMELINES #38 (A5. 30 pages. £2.00. Cheques made payable to D METCALFE from Grand Order of the Time Lords, 173 Coalshaw Green Road, Chadderton, Oldham, Lancashire, OL9 8JS)
The sixth anniversary issue of this long-lived 'zine deserves a special mention. Although numbered Issue 38, it is very much a one-off publication in its own right as from cover to cover it shamelessly lampoons the rather innocent approach of the original **Doctor Who Weekly** published by **Marvel**. This idea has of course been used before in other fan publications but this is a particularly successful, not to mention amusing, effort. I laughed until I was sick!

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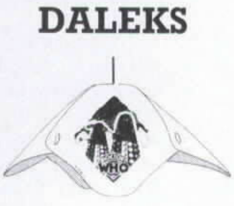

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Gallifrey Guardian

Doctor Who TV movie script under development

The Fox Network in the United States has commissioned a script for a two-hour *Doctor Who* television movie. The deal, jointly signed by BBC Worldwide, Universal Television and Fox will lead to the development of a script over the next few months.

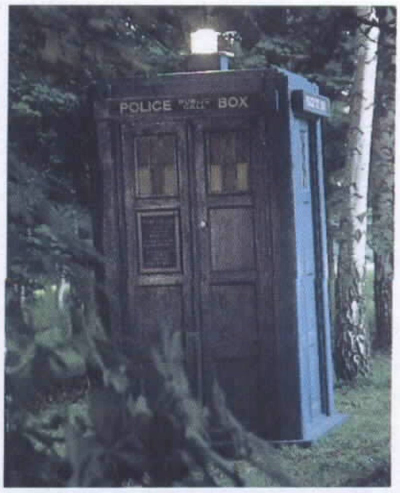
Earlier this year, Fox rejected a proposal for a *Doctor Who* series. Whether this feature will act as a 'back door pilot' remains to be seen. It must be stressed that Fox has only commisssioned a script, not the film itself.

The executive producers of the project are Philip Segal and Peter Wagg. As an executive at ABC Television, Segal was involved with such prestige series as *thirtysomething* and *Twin Peaks*. Peter Wagg was the producer of the American version of *Max Headroom*.

The script will be an entirely new one, provided by a new writer. While many of the ideas will be original to the new script, the style and approach of the story will be broadly similar to that outlined by Segal to **DWM** in his interview on page 36 of this issue.

Many production designs will be updated, including the TARDIS console room, but Segal has pledged that the police box exterior will be retained.

Amblin Television do not appear to be directly involved with the project, although Philip Segal is still their Head of Production. It is clear that *Doctor Who* has always been a personal project for Philip Segal, so this change will have little effect on any finished product. Certainly, despite reports in the press, Steven Spielberg has never had any direct input into the production.

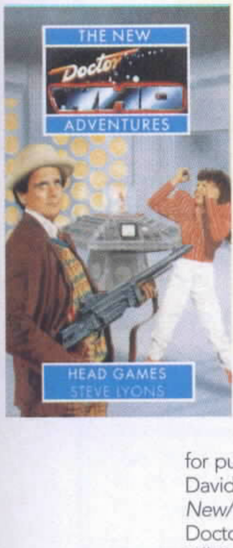


If the new script is accepted by Fox, the feature will go before the cameras by the end of the year. **DWM** will keep you informed of all developments . . .

Book news

By popular demand, we are printing a full recap of Virgin Books' *New* and *Missing Adventures* schedule from 1995/96.

June
NA: *Original Sin* by Andy Lane
MA: *System Shock* by Justin Richards (Fourth Doctor, Sarah and Harry)
July
NA: *Sky Pirates!* by Dave Stone
MA: *The Sorceror's Apprentice* by Christopher Bulis (First Doctor, Susan, Ian and Barbara)
August
NA: *Zamper* by Gareth Roberts
MA: *Invasion of the Cat-People* by Gary Russell (Second Doctor, Ben and Polly)
September
NA: *Toy Soldiers* by Paul Leonard
MA: *Managra* by Stephen Marley (Fourth Doctor and Sarah)
October
NA: *Head Games* by Steve Lyons
MA: *Millenial Rites* by Craig Hinton (Sixth Doctor and Mel)
November
NA: *The Also People* by Ben Aaaronovitch
MA: *The Empire of Glass* by Andy Lane (First Doctor, Steven and Vicki)
December
NA: *Shakedown* by Terrance Dicks
MA: *Lords of the Storm* by David A McIntee (Fifth Doctor and Turlough)
January
NA: *Just War* by Lance Parkin
MA: *Downtime* by Marc Platt (Second Doctor, the Brigadier, Victoria, Sarah)
February
NA: *Warchild* by Andrew Cartmel
MA: *The Man in the Velvet Mask* by Daniel O'Mahoney (First Doctor and Dodo)
March
NA: *Sleepy* by Kate Orman
MA: *The English Way of Death* by Gareth Roberts (Fourth Doctor, Romana and K9)
April
NA: Unconfirmed
MA: *The Eye of the Giant* by Christopher Bulis (Third Doctor, Liz Shaw and UNIT)
May
NA: Unconfirmed
MA: *The Sands of Time* by Justin Richards (Fifth Doctor, Tegan and Nyssa).

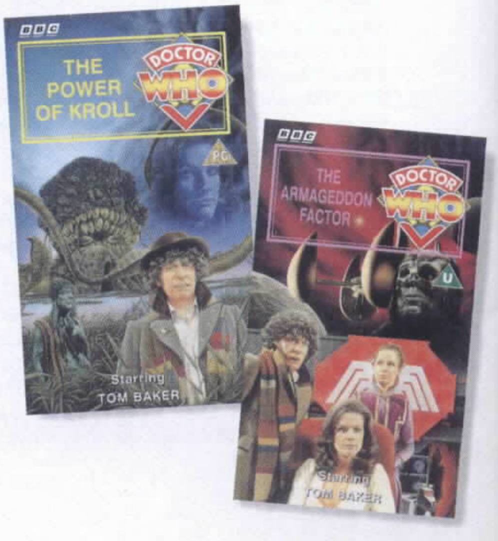


The February *New Adventure, Warchild* by Andrew Cartmel, will contain a number of plot strands that will be continued through Kate Orman's *Sleepy* the following month. Virgin has also announced plans to make their fiftieth *New Adventure*, due for publication in May 1996, something very special. Also under preparation is a novel by David Bishop entitled *Who Killed Kennedy?* This book, which stands outside the *New/Missing Adventures* continuity, will be a spoof conspiracy theory concerning the Doctor's work with UNIT. Shown here is the cover to *Head Games*, featuring the artwork of Bill Donohoe.

BBC Video news

Shown below are the covers to the June BBC Video releases, *The Power of Kroll* and *The Armageddon Factor*, featuring illustrations by Colin Howard.

BBC Video has offered us TEN copies of the May release, *The Androids of Tara*, to give away. This four-part serial follows the Doctor, Romana and K9 to the planet Tara, the location of the fourth segment of the Key to Time. If you want to be in with a chance to win a copy of this adventure, just answer this question: Which skill does Princess Strella teach Romana in this story? Send your answer to MADAME LAMIA'S TWIDDLY HAIRSTYLE at the editorial address on page three. The usual Marvel competition rules apply.



Outside the Spaceship

Obituary: **Gordon Richardson**, who played the Squire in Episode 2 of *Doctor Who and the Silurians*, died recently aged eighty-four.

Doctors: *The Silver Chair* will be repeated on UK Gold from 29th May with **Tom Baker** playing Puddleglum the Marshwiggle.

Peter Davison presented the recent Pedigree Chum advertisements filmed at the Crufts dog show in Birmingham. His voice will feature in two sixty-minute films of *The Wind in the Willows* for BMG Video International, the first of which, *The Adventures of Toad and Friends*, will be completed in October. To commemorate the death of James Herriot, the BBC showed the episode *Big Steps and Little 'Uns* from the 1980 series of *All Creatures Great and Small*. As well as Peter as Tristan Farnon, the episode was adapted and directed by **Terence Dudley** (writer of *K-9 and Company*, *Four To Doomsday*, *Black Orchid* and *The King's Demons* and director of *Meglos*) for producer **Bill Sellars** (director of *The Celestial Toymaker*).

Companions: **Maureen O'Brien** is to appear in a forthcoming episode of *The Bill*.

Further to **DWM** 225, **Frazer Hines** stars in a five month tour of *Doctor in the House* with Vicki Michelle, Robin Askwith, **Windsor Davies** (Toby from *The Evil of the Daleks*) and Ted Rogers which kicks off at the Theatre Royal, Lincoln [box office 01522 525555] on 23rd June before settling in for a nine-week summer season at the Bournemouth Pier Theatre [box office 01202 297297]. The provisional tour schedule is: week commencing **4th September** – Theatre Royal, Norwich [01603 623562]; w/c **11th September** – Swan, High Wycombe [01494 512000]; w/c **18th September** – Theatre Royal, Nottingham [01602 482626]; w/c **25th September** – Theatre Royal, Brighton [01273 328488]. More dates next issue.

Caroline John could be seen as Janet Young when *The Choir* began its run on BBC1 on 19th March.

Louise Jameson played Janet Tolchard in the penultimate episode of the latest series of the BBC's *Casualty*, broadcast on 18th March, which was directed by **Michael Owen Morris** (*The Awakening*). As stated in **DWM** 225, Louise and Peter Davison are starring in the current TCC (formerly The Children's Channel) series *Molly*, with Cécile Baird in the title role. Peter has also helped Louise by recording a talking-book story she has produced for her charity for Romanian orphans.

Nicola Bryant is expected to reprise her role as dance teacher Martine in the second series of *The Biz*, currently in development.

Sophie Aldred can be seen again in BBC2 reruns of *Melvin and Maureen's Music-a-grams* at lunchtimes as part of the *See-Saw* strand.

Radio companion **Richard Pearce** has been providing the voice for *Budgie the Little Helicopter* (ITV Tuesdays). On Radio 4 he recently played Freddie in Dame Barbara Cartland's *The Enchanting Evil*, adapted by **Wally K Daly** (*The Ultimate Evil*), and Wilfred in the futuristic serial *Joe's Kingdom* by John Peacock.

Producers: The second series of *Class Act* with **Verity Lambert** as executive producer went before the cameras during March. Production continues until early July.

UK Gold is screening a further set of repeats of *Paul Temple*, featuring the work of **Peter Bryant**, **Derrick Sherwin** and director **Alan Bromly**, this time at 9.30 am on Mondays.

Writers: The **Louis Marks**-produced serial *Middlemarch* was nominated for a host of BAFTA Awards. The serial was judged to be the BBC TV programme of the year jointly with *Martin Chuzzlewit* at the Television and Radio Industries Club annual awards.

Bugs arrived on BBC1 screens on 1st April and continues until 10th June. **Stephen Gallagher** (*Warriors' Gate*/*Terminus*) is the chief writer and has contributed four scripts (*Assassins Inc*/*Down Among the Deadmen*/*Stealth*/*Pulse*). Four episodes, including two of Gallagher's, are directed by **Ken Grieve** (*Destiny of the Daleks*).

The second series of *Watt on Earth* by **Pip** and **Jane Baker** (*The Mark of the Rani*/*The Trial of a Time Lord*/*Time and the Rani*) is currently being repeated on BBC1 on Tuesdays until 20th June.

The new play by **Rona Munro** (*Survival*), titled *The Maiden Stone* opened at the Hampstead Theatre on 27th April. It stars Frances Tomelty and has been directed by Matthew Lloyd. Set during the nineteenth century, it is the story of women who travelled the roads of north-east Scotland.

Further to **DWM** 225, *Byker Grove*, produced by **Matthew Robinson** (*Resurrection of the Daleks*/*Attack of the Cybermen*), won the 1994 Indie Award for Best Children's programme. The series was subsequently nominated in the Best Children's Programme (Fiction/Entertainment) category at this year's BAFTA ceremony.

Miscellaneous: **Kate O'Mara** was on the sofa with Terry Christian on Channel 4's *The Word* on 17th March to publicise her appearance as Patsy's sister Jackie in *Absolutely Fabulous* on 6th April.

Dominic May

COMING IN ISSUE 227 on sale 8th June

Mark Strickson

An in-depth interview with the actor who played the enigmatic companion Turlough, recalling his time on *Doctor Who*.

Nicholas Courtney

In part two of this interview, "the Brig" continues to share his memories of his days with UNIT and all of the Doctors . . .

NEW! Out of the TARDIS

In an exciting new feature, we ask *Doctor Who* stars about their life outside the series. This issue, Sophie Aldred is in the hot-seat: does she *really* think it can rain fish . . ?

Alien Worlds

Philip MacDonald returns with a new essay analysing the way other planets have been presented throughout the history of *Doctor Who*.

NEW! Short story

Meridians by Andrew Cartmel. Beginning a three-part adventure featuring the Seventh Doctor and Ace: Huddled against the onslaught of a ferocious blizzard, the Doctor tells the story of an ancient race . . .

Snakedance

Following on from the *Kinda* archive; a study of the Fifth Doctor's second adventure with the Mara, with a plot synopsis, unseen photos and background information.

Up Above the Gods

A one-part tale, tieing-in with *Emperor of the Daleks*. The Sixth Doctor has rescued Davros from his own creations. Is the Kaled scientist about to change his ways . . ?
Story by Richard Alan, art by Lee Sullivan.